

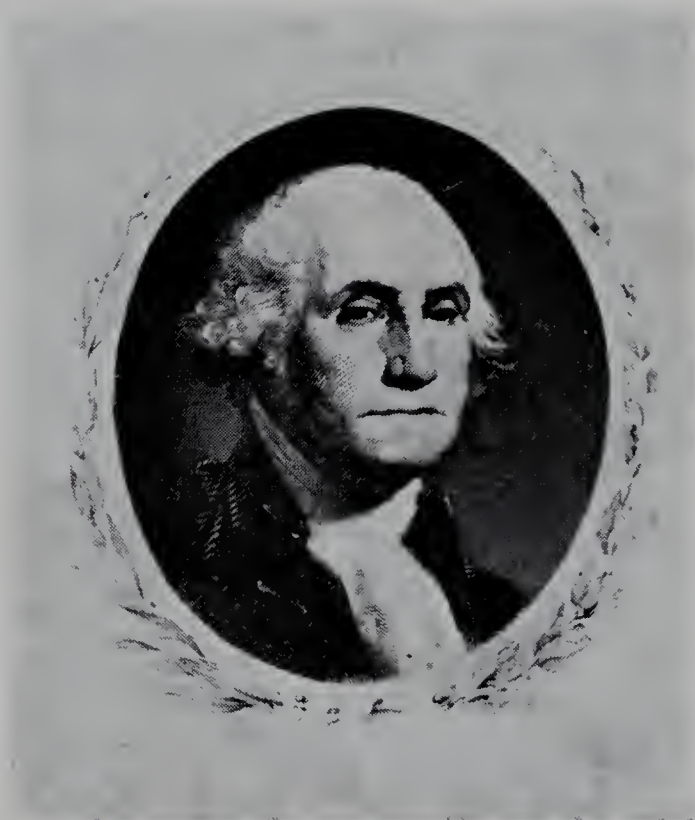
Fall, 1973

Vol. 30, No. 4

Whole No. 120

The Essay-Proof Journal

Devoted to the Historical and Artistic
Background of Stamps and Paper Money



American Bank Note Co. vignette of George Washington acquired in 1855 from Toppan, Carpenter, Casilear & Co. Its use on security paper is described in Dudley Atwood's article on Page 151.

Official Journal of The Essay-Proof Society

© 1973 by The Essay-Proof Society, Inc.

The Essay Proof Journal

Vermeil Award, Sipex 1966 Large Silver Award, Philypia 1970

Vol. 30 No. 4

FALL 1973

Whole No. 120

Published Quarterly by The Essay-Proof Society.

Editor

BARBARA R. MUELLER, 225 S. Fischer Ave., Jefferson, Wis. 53549

Subscription Rate

\$10.00 per year in advance

Back numbers are available from the Secretary. Price on application.

A sample copy will be sent to prospective members whose address is sent to the Secretary.

Advertising Rates

Advertising should be addressed to the Editor

Forms for new copy are closed on January 15, for the No. 1 issue, April 15, for the No. 2 issue, July 15 for the No. 3 issue, and October 15 for the No. 4 issue.

The right is reserved to reject any advertisement offered.

Outside Rear Cover available in sequence on request by full page users	\$32.50
Inside Front and Rear Covers available in sequence on request by full page users	\$30.00
Full Page	\$25.00
Half Page	\$15.00
Quarter Page	\$8.50

10 Per Cent. Discount for 4 or more insertions on advance contract.

Contents

A Historical Catalog of U. S. Stamp Essays and Proofs, by Clarence W. Brazer, revised by Falk Finkelburg	147
Transcription vs. Reproduction of Art Works on Stamps	150
An Episode in South Carolina Financing and Resulting Bank Note Designs, by Dudley W. Atwood	151
Isle of Man Essays	155
United States Plate Proofs on Cardboard (concluded), by Dr. Howard S. Friedman	157
Robert G. Stone Comments on the French "Postal Form Stamps"	171
A World-Renowned Stamp Engraver—Louis Eugene Mouchon, by Henri Tristant	174
"Preface to a Stamp Collection" Critique, by Robert G. Stone	177
Waterlow Sample Stamps (continued), by Marcus Samuel	179
Bureau Souvenir Card Honors Thomas F. Morris	181
Canadian Revenue Essays and Proofs	182
British Wembley Exhibition Essays	182
Essays for Britain's Stamp Centenary Issue	183
Designing Britain's George V Stamps, by Barbara R. Mueller	184
Report of Auction Sales of Essays and Proofs	185
Outdated Philatelic Terminology	187

THE ESSAY-PROOF SOCIETY, INC.

More Photographs of Engraver's Sample Sheets Available to Members	156
Secretary's Report, by Kenneth Minuse	190

The Essay-Proof Society

DIRECTORS

G. E. Jackson '73, F. Finkelburg '73, V. G. Greene '73, T. F. Morris '73.
 Rae D. Ehrenberg '74, J. F. Gros '74, R. H. Pratt '74, R. Wunderlich '74.
 E. Wilkens '75, Ethel B. McCoy '75, K. Minuse '75, A. H. Higgins '75

OFFICERS, 1972-73

President Glenn E. Jackson, 637 Main Street, Watertown, Conn. 06795
 1st Vice Pres. Robert H. Pratt, 3097 W. Mill Road, Milwaukee, Wis. 53209
 2nd Vice Pres. ... Falk Finkelburg, P. O. Box 44, Cambria Hgts. Sta., Jamaica, N. Y. 11411
 Secretary Kenneth Minuse, 1236 Grand Concourse, Bronx, N. Y. 10456
 Treasurer Mrs. Rae D. Ehrenberg, 164 W. 79th Street, New York, N. Y. 10024

APPOINTEES, 1972-73

Attorney John D. Pope III, 55 S. Gove Ave., Webster Groves, Mo. 63119
 Editor Barbara R. Mueller, 225 S. Fischer Ave., Jefferson, Wis. 53549
 Auditor Albert H. Higgins, 70 University Place, New York, N. Y. 10003
 Photographer Adrien Boutrelle, 1 Montgomery Place, Brooklyn, N. Y. 11215

STANDING COMMITTEES, 1972-73

Catalog: Kenneth Minuse, *Chairman*, 1236 Grand Concourse, Bronx, N. Y. 10456; Robert H. Pratt, Vice Chairman, 3097 W. Mill Road, Milwaukee, Wis. 53209; Eugene N. Costales, Falk Finkelburg, Vincent G. Greene, James N. Sissons, Rudolph Wunderlich.

Constitution & By-Laws: John D. Pope III, *Chairman*.

Exhibitions: Mrs. Rae D. Ehrenberg, *Chairman*, 164 W. 79th Street, New York, N. Y. 10024; Mrs. Ethel B. McCoy, Falk Finkelburg.

Finance: Thomas F. Morris, *Chairman*, 19 West Drive, Larchmont, N. Y. 10538; Vincent G. Greene, Julian F. Gros.

Journal: Barbara R. Mueller, *Chairman*, 225 S. Fischer Ave., Jefferson, Wis. 53549; David Lidman, Thomas F. Morris, Glenn E. Jackson.

Publicity: Barbara R. Mueller, *Chairman*, 225 S. Fischer Ave., Jefferson, Wis. 53549; Mrs. Rae D. Ehrenberg, John J. Ford, James B. Gilmore, David Lidman, Glenn B. Smedley.

Recruiting: Vincent G. Greene, *Chairman*, 77 Victoria Street, Toronto 1, Ontario, Canada; Aaron A. Feldman, Jack E. Molesworth, Daniel Vooy.

THE ESSAY-PROOF SOCIETY meets the second Wednesday of each month (except January, July and August) at the Collectors Club, 22 East Thirty-fifth Street, New York, at 8 P.M. Visitors are cordially invited to attend these meetings, at which there are always interesting exhibits and discussions.

A Historical Catalog of U.S. Stamp Essays and Proofs

By Clarence W. Brazer

Revised by Falk Finkelburg

PROLOGUE

Between 1938 and 1949, the late Clarence W. Brazer wrote a series of articles entitled "A Historical Catalog of U. S. Stamps and Proofs" and published in the *Collectors Club Philatelist*. During the same period of years he made many corrections and additions. Some were published in CCP, while others remained in manuscript form.

Thirty-five years have elapsed since the first article was published. A new generation of collectors of proofs and essays, hungry for this information accessible only to a fortunate few, has prompted Falk Finkelburg, a charter member of The Essay-Proof Society and one of our most knowledgeable students in the field, to undertake the task of revising and updating this series of articles. Hopefully, this revision will become definitive.

Commenting on his work, Mr. Finkelburg said, "This was a Herculean task, as you will notice from the paste-ups and re-paste-ups. Brazer's handwritten corrections were often illegible and seemingly contradictory. I did not realize the magnitude of this project when I first suggested it. For the last couple of months I have had to put everything aside in order to work on this job."

It is hoped that all readers will recognize the debt of gratitude they owe Mr. Finkelburg for his generous sharing of time and knowledge. They will have ample time to appreciate it, since the printing of this revision will run over a period of several issues.

Special thanks are due to The Collectors Club of New York for permission to publish the revision.

BRM

Foreword

JOHN K. TIFFANY of St. Louis was, in his time, the greatest student of the history of United States stamps, and of the essays and proofs that led up to the finished product, as well as of the reprints and forgeries that followed subsequently. He gathered together a wonderful library to aid his studies, and in 1883 wrote three books in French which were published by J. B. Moens in Brussels and later were bound in one volume entitled "Les Timbres des Etats-Unis D'Amerique" illustrated with 183 engravings. These were revised and recast with omissions and additions, and republished in English by C. H. Mekeel in 1887, with a final edition in 1893, entitled *The History of the Postage Stamps of the United States*. This book gave an excellent history of the production of our stamps in chronological form, including official reports and correspondence not now available. His listings not only included shades and varieties of the stamps, but all essays and proofs then known to him, many even being illustrated. The Earl of Crawford, purchaser of Tiffany's library, followed Tiffany's chronological listing in the arrangement of his historical collection of U.S.

essays and proofs and stamps, and thus established a logical arrangement now highly considered and frequently followed by modern collectors.

Much desirable data was more available fifty years ago than it is to-day, since many more issues have occurred to increase the clouds and obscure the facts concerning these early issues, in the great volume of additional new information covering the subject to date. Since his time, however, many new discoveries have been made, so that his most excellent work needs revision. For this work, I have not hesitated to quote whatever is useful to complete the record.

John N. Luff in 1902 exhaustively covered this field, as to stamps only, in his authoritative "magnumopus" entitled *The Postage Stamps of the United States*, and this book will of necessity be referred to frequently.

Primarily this work might best have been written by Henry G. Mandel, as a companion book to his confrere John M. Luff's great work published about the time of Mr. Mandel's death. On May 29, 1902, John N. Luff wrote in an obituary notice published in the *American Journal of Philately* at that time:—

"For many years Mr. Mandel held an important position in the American Bank Note Co. He possessed a thorough and unusual knowledge of engraving, lithography, printing, photography, paper, colors, machinery, and all the mechanical sides of the business of making bank notes and postage stamps. Having these gifts and being interested in the collection of stamps, he was able to give much useful information and assistance to others who were writing and studying about stamps. We owe to him our knowledge of a number of interesting varieties, especially in the stamps of the United States. He was also able to obtain much valuable historical and statistical information concerning the stamps of this country."—"His collection of the stamps of the United States was of unusual merit, and completeness, and contained many fine and scarce things. But his collection of United States proofs and essays far outshone all his other philatelic holdings. In it can be traced the history of all United States postal and fiscal issues; every stage of manufacture is shown, from the initial sketches of the designs to the finished product. It contains proofs in every stage of the work, trials of color, of paper, of devices to prevent the cleaning of stamps, safeguards against counterfeiting, rejected designs and many similar things. The quantity and variety are almost bewildering and very many of the specimens are unique. It is to be hoped that the collection will be preserved intact as a monument to its founder. Because of its historical interest, its proper place would seem to be among the Government archives."

Secondly, the Earl of Crawford, who procured much of Mr. Mandel's collection, and who perhaps had the world's greatest collection of United States essays, proofs and stamps, containing many invaluable historical notations from his study, and from information which he had ample funds to obtain, should have had a printed record made of his monumental collection before it was dispersed in 1915.

Thirdly, Edward H. Mason, a lawyer of Boston, whose great collection contained much of Mr. Mandel's, and who published in 1912 monograph lists entitled *Essays for United States Postage Stamps* and *The Proofs of U. S. Stamps*, as well as "The Proofs and Essays of U. S. Envelopes" in the *Philatelic Gazette* for 1910, possessed two or more volumes of typewritten illustrated lists of essays and proofs with handwritten notations up to the time of his death early in March, 1917.

Having in the course of collecting U. S. essays, proofs and stamps come across much interesting historical data referring to the submission of essays and the making of

Sources of information will have the same references, (1) etc., throughout.

(1) *A Hundred Years of Bank Note Engraving in the United States*, by Robert Noxon Toppan. New York, 1896.

(2) *History of Philadelphia*, by Scharf & Westcott.

(3) *Line-Engraved Postage Stamps of Great Britain*, by E. D. Bacon.

(4) *American Engravers on Copper and Steel*, by David McNeely Stauffer.

(5) *The 3c Stamp of the United States, 1851-1857 Issues*, by Dr. Carroll Chase.

(6) *Postage Stamps of the United States*, by John N. Luff.

(7) *Revenue Stamps of the United States*, by George L. Toppan, Hiram E. Deats and Alexander Holland.

(8) *American Engravers and their work*, by W. S. Baker, 1875.

(9) Biographical manuscript by Charles Gobrecht Darrah, 1902 in Genealogical Society of Pennsylvania.

(10) *The Records of the Catholic Historical Society*, Vol. 8 1897, by Joseph Willcox.

(11) Courtesy of the Genealogical Society of Pennsylvania, Deer Collection.

proofs, and having found many examples that were not included in either Mr. Mason's or Louis K. Tiffany's lists (now out of print and inaccessible to most collectors), I have ventured upon this work in order that others might have as a guide the historical data so difficult to obtain. I have not found it easy to ascertain the origin and history of these essays and proofs which led up to the finished stamps, as most of the original records and correspondence are not now obtainable in the Government files, supposedly having been destroyed since 1901, when some of them were available and a few letters of 1876 were copied by Mr. Mandel. Other letters from June 11, 1851 to August 4, 1861, were published by Joseph A. Steinmetz in 1913.

The various designs submitted for stamps, experiments with patents of different kinds to prevent the use of stamps a second time, and the numerous trial colors submitted for official approval are extremely interesting and historically valuable. The joy of collecting die and plate proofs, which are the finest impressions of a stamp design, is only known to those fortunate enough to have seen them. They are made with the greatest of care and with the most expensive and brilliant inks, while the die and plate are wiped scrupulously clean.

Proofs are valuable to the student of stamps, for any difference in the design found on a stamp that is not on a die proof is an indication of a plate variety. Specialists usually attempt to have a dark colored die proof, and most of the fine collections include as many essays and proofs as possible.

Most of the prize-winning collections in the 1936, 1947, 1956, and 1966 International Philatelic Exhibitions had essays, die and plate proofs of the stamps exhibited. Eighty-five years ago the late Earl of Crawford established this high standard of collecting, a standard which has been extensively followed in Europe for years by the best collectors and more recently in this country. Through a knowledge of the proofs and experimental essays, one gains a better knowledge of the stamp. It protects the collector from imposition, because some unscrupulous European dealers have faked proofs which have been sold to the unknowing as stamps. A superficial knowledge of proofs is all that is necessary to prevent such deception.

In some cases proofs are so rare that they are much more valuable than the stamps they represent. Varieties also exist that are not found in the stamps, such as the inverted proofs.

For many years, because of a lack of available information, proofs were not fully appreciated in this country. The great rarity of some of the essays and die proofs is becoming known, perhaps because they have constantly been added to the "U. S. Specialized" Catalogue. However, the demand has greatly increased. As more definite information becomes available to collectors, the popularity is certain to grow, and since the supply is strictly limited, the value is apt to increase.

Bibliography. The first catalogues published in the United States included all the known essays and proofs as well as the stamps. Hence they were collected generally. The first individual listing of U. S. essays in English was made by John K. Tiffany in 1887. Several additional chapters on postcards, etc., were included in an earlier French printing. He also published a list in the *American Journal of Philately*, second series, Vol. 2, 1889. The next listing was a checklist of U. S. adhesive postage, revenue, and private proprietary stamps by George Toppan, published in 1904. In 1911, Edward H. Mason, the great essay and proof collector, published a handbook entitled, *Essays for U. S. Postage Stamps*, followed by a supplement entitled, *More Essays* in 1912. Mason also wrote a series of articles for the *Philatelic Gazette*, then published by J. M. Bartels Company, which were reprinted in booklet form and covered "Proofs of U. S. Adhesives and Envelope Stamps." In this check-list he attempted to list, largely from his own collection, papers and colors then known to exist as well as a description of the design. He also gave some historical information, part of which has been found incorrect.

None of these articles, however, could be illustrated. These lists have not distinguished clearly between the postage, envelope, and revenue essays.

Clarence H. Eagle had a most exhaustive collection of U. S. revenues, essays, and proofs, which he gave to the Congressional Library and subsequently transferred to the Smithsonian Institution, where it may now be seen.

Proofs may also be seen in the Smithsonian collection at Washington, D. C., the Miller collection in the New York Public Library, and the Tapling collection in the British Museum. Many unique U. S. items are, no doubt, still in collections formed from twenty to forty years ago when the Mandel, Mason, Eagle, Worthington, and Crawford collections were distributed.

Students have generally referred to, and sometimes have even listed, the known varieties of essays and proofs when writing on individual stamps. Dr. Carroll Chase has done this consistently in all his writings on the U. S. 1847 and 1851 issues, as did the late A. B. Slater, John N. Luff, Joseph S. Rich, Sir Edward D. Bacon, Elliott Perry, Stanley B. Ashbrook and many others.

Many of my philatelic student friends have been most helpful with their rich experience and clear memories, namely J. M. Bartels, Elliott Perry, Perry W. Fuller, John Klemann, A. Krassa, Charles J. Phillips, Hugh M. Clark, and A. W. Hall, Director of the Bureau of Engraving and Printing, to mention only a few of these whom I have bothered most, among many who have been helpful. Search of the files of old magazines has produced isolated articles, old auction sale catalogues giving brief descriptions of many uncommon items, and much research in Government documents has provided accurate information, all of which I have aimed to incorporate in this work. Also the library of the Collectors Club of New York, The New York Public Library, and The Genealogical Society of Pennsylvania, have been invaluable.

(To be continued)

Transcription vs. Reproduction of Art Works on Stamps

Philip Halward, editor of *The Stamp Lover*, recently wrote in his "United Kingdom Comment" column in *Western Stamp Collector* that the 1973 British painters set emphasized the disadvantages of photogravure reproduction of paintings. He pointed out that the printing equipment is not at fault. Rather, the authorities who select the process err in not understanding the important difference between "transcription" and "reproduction" of works of art.

He went on to explain, "Printing plates for photogravure and lithographic processes are prepared by photographic or chemical means which do not provide clear detail of the picture. When reduction to postage stamp size is carried out, much of the original work is either lost completely or appears as a fuzzy image.

"The alternative process is line engraving where all of the original work is transcribed by hand-cut dots and lines. Upwards of a thousand dots and lines can be included in the space of a square centimeter! Now, it is easy to figure that the engraver can even transcribe, to a certain extent, the brush strokes of the painter. Engraving is more than duplication; it captures the characteristic details of the original which can be highlighted at the individual discretion of the engraver.

"Now, for the vital aspect of the manual process: When the work is reduced to stamp size, it does not lose any of the original detail and the picture is faithfully transcribed."

An Episode in South Carolina Financing and Resulting Bank Note Designs

By Dudley W. Atwood

THE INVOLVEMENT of the State of South Carolina during the immediate post-Civil War period in a railroad-building project resulted in several notes and bonds of considerable collector interest. South Carolina entered the area of private enterprise along with its neighboring states of North Carolina, Georgia and Tennessee to assist four transportation companies: The Blue Ridge Railroad Co. (operating in South Carolina and Georgia), the Tennessee River Road Co. (North Carolina), The Knoxville and Charlestown Railroad Co. (Tennessee) and the Pendleton Railroad Co. (South Carolina).

South Carolina issued four million dollars in bonds to pay for its share of the costs but when it found that this obligation crippled its credit, it called the bonds and issued scrip in their place which was to be redeemed by taxes collected from property owners over a four-year period.



Blue Ridge Railroad bond issued under Acts of 1854 and 1868, payable in U. S. gold coin and British pounds sterling.

THE LEGISLATION

The story begins before the War, in 1854. That year an act (4207) was passed by the South Carolina legislature to authorize aid to The Blue Ridge Railroad. This was supplemented by another act (20) in 1868. This authorized the Comptroller General to endorse bonds in the amount of one million dollars because, "the conditions imposed . . . have become impossible and injudicious, while the necessity of the completion of said Road has become more urgent in the interest of the State."

Section 2 of this act read that "the faith and the funds of the State of South Carolina be pledged to secure the punctual payment of contracts made by the Blue Ridge Railroad to an additional amount not to exceed \$3,000,000, the whole estate, property and funds in South Carolina, North Carolina, Georgia and Tennessee which they possess or acquire shall stand pledged and mortgaged to the State."

Four years later the Act of March 2, 1872 opened the way for an issue of scrip to meet this obligation. It recognized that the State in the act of 1868 had endorsed four million dollars of bonds issued by the Blue Ridge Railroad for the purpose of aiding the speedy completion of the system and that the present condition of the finances of the State and said companies was such as to make further continuation of the bonds on the market inexpedient and unadvisable and a serious injury and prejudice to the credit of the State and that the existence of four millions of dollars of bonds, so guaranteed, created a large liability upon the part of the State.

Therefore it enacted that all bonds held by the State as collateral security for advances made to the railroad in the past as well as all those still held by the company and surrendered to the State Treasurer would be exchanged for certificates of indebtedness styled "Revenue Bond Scrip." The scrip would be delivered to the president of the railroad in the amount of \$1,800,000.

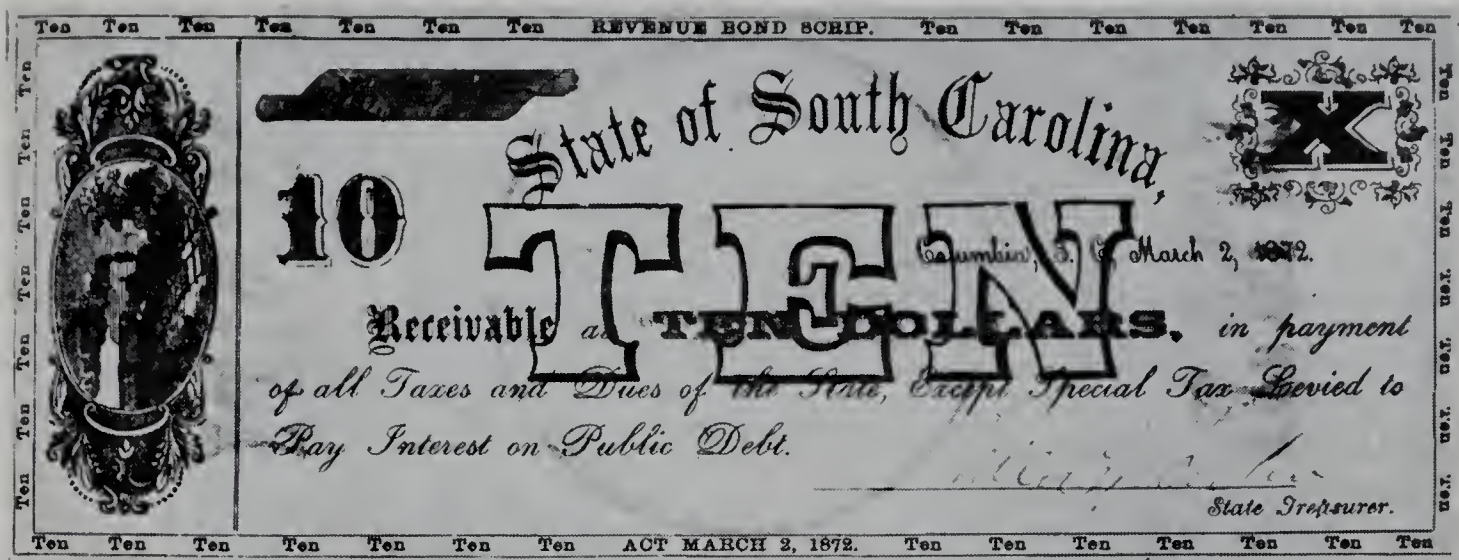
Specifically, the State Treasurer was authorized and required to have printed, or engraved on steel, as soon as practicable, Treasury certificates of indebtedness, to be known and designated as Revenue Bond Scrip of the State of South Carolina, in such form, and of such denominations as may be determined on by the State Treasurer and the president of the Blue Ridge Railroad Co. in South Carolina, to the amount of \$1,800,000.

The faith and funds of the state were pledged for the redemption of this scrip by means of an annual tax of three mills on the dollar, in addition to all other taxes, on the assessed value of all taxable property in the State. The Treasurer was required to retire at the end of each year one-fourth of the amount of scrip authorized.

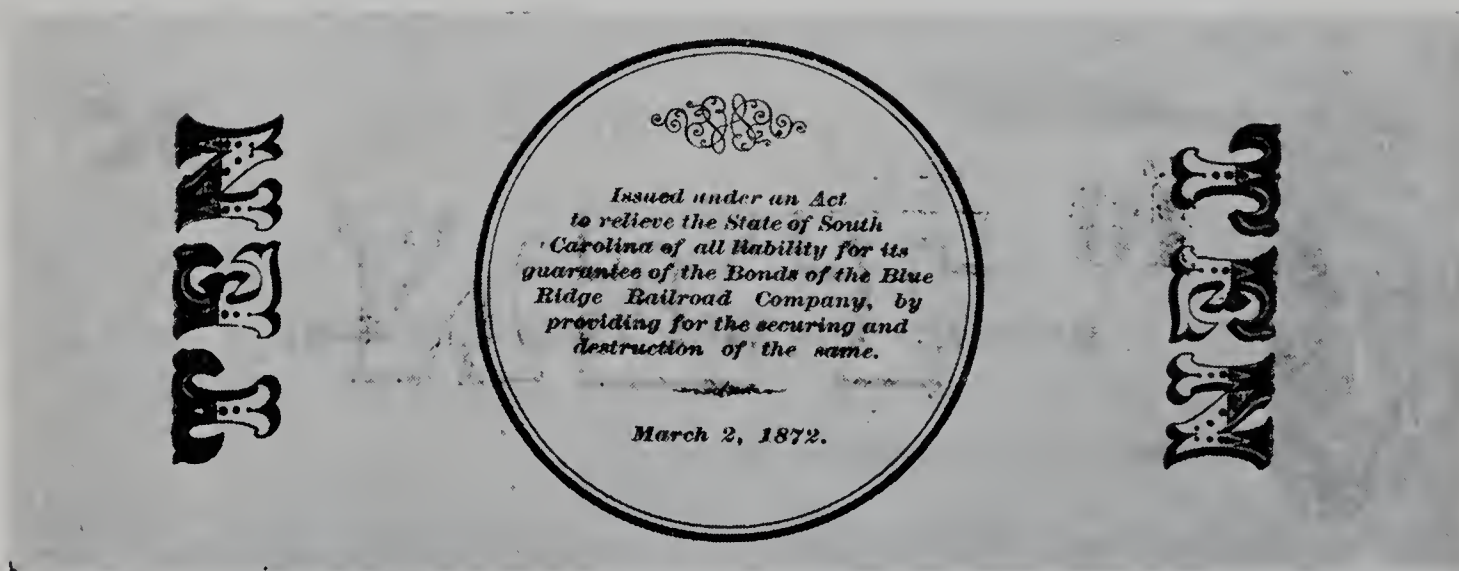
The bonds received were to be cancelled and destroyed in the presence of the president of the railroad and a joint committee of the Senate and House of Representatives of the State appointed for that purpose. When all of the bonds were surrendered, any lien against the estate, property and funds of the Blue Ridge Railroad and associated companies in Georgia, North Carolina and Tennessee as passed on Sept. 15, 1868 would be forever discharged and released. If the railroad company accepted the provisions of the act, they could change the corporate name to "Knoxville and South Carolina Railroad Co." and would have all powers to issue bonds and mortgage property as desired. This act passed the House by a vote of 84 to 18 and the Senate by 22 to six.

THE SCRIP

Criswell lists 12 different notes in two different types. The first, typographed with no name, was issued in demoninations of \$5, 10, 100, 500, 1000, and 5000. The second type was engraved by the American Bank Note Co., New York and issued in denominations of \$1, 2, 5, 10 and 50.



Face of Revenue Bond Scrip Type I.



Reverse of Revenue Bond Scrip Type I.



Face of \$2 Revenue Bond Scrip Type II. Black with background lathe work and numerals in green.

It is probable that the first type notes were temporary expedients pending delivery of the second type, which because of their engraved character required more production time. The first type is much scarcer than the second. All are marked "Revenue Bond Scrip" and carry the notation "Act Mar. 2, 1872" or "Act March 1872."



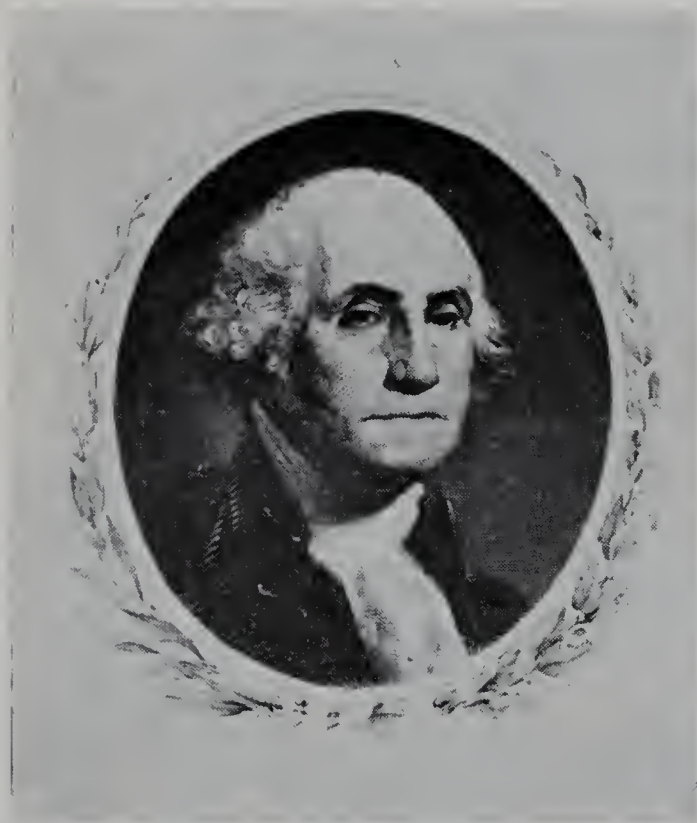
Die proof of central vignette of \$2 Type II note entitled "Propeller Loading"; American Bank Note Co. #218; initials J.D.S. in flag atop mast at left identify it as an engraving of James D. Smillie.



Face of \$50 Revenue Bond Scrip Type II. Black with green lathe work and numerals.

Die proof of left vignette of \$50 Type II note—Negro perched on load of cotton bales on cart drawn by a black and a white horse.





Die proof of lower left vignette of \$2 Type II note engraved by Joseph I. Pease: "Star of Empire"; American Bank Note Co. #228.

Die proof of central vignette of \$50 Type II note, George Washington. This vignette was inherited by American Bank Note Co. from Toppan, Carpenter, Casilear & Co. in 1855.



Incidentally, the vignette used by the Merchants Bank of South Carolina for its notes is the same as that of the \$20 Revenue Bond Scrip, while the \$5 note of the Bank of South Carolina is very similar to the \$5 Revenue Bond Scrip.

This episode in state financing has thus provided collectors with bonds, scrip and associated vignettes in the progression from improvement to obligation to taxation to release to issuance of the notes.

Isle of Man Essays

Along with the inevitable speculation in the first stamps of the Isle of Man, issued July 5, 1973, has come the marketing of so-called "proofs." An advertisement in the British magazine *Stamp Collecting* offered sets of eight "proofs of unadopted designs." (If unadopted, they are essays.) According to the offer, each "proof" is mounted on the security printer's presentation card as submitted to the Isle of Man Postal Committee. "Only 32 sets exist. Each set offered for sale will be numbered and authenticated by Format International Security Printers Ltd. Colour brochure available on request." Illustrated were a 5p. picturing a castle and a 9p. a trolley car. The same firm, J. M. King of London, also advertised in *The Stamp Magazine*, showing in a larger ad a 1/2p. harbor scene, 1p. Viking ship, 1 1/2p. airport, and 3p. old Manx cottage. Only the 7 1/2p. and 10p. were not shown.

In August, *Western Stamp Collector* reported that the postal administration of the Isle of Man denied that any "proofs" had come onto the market. The Director of Posts, Sam Thomas, stated that only ten sets of proofs were printed and that these are still in the possession of the postal authority. According to the WSC report, a New York dealer advertised the island's 16 definitive stamps mint and as "imperf. proofs," claiming that only 30 sets exist, of which ten were made available to North American collectors. No price was quoted in the British advertisements.

In addition to the usual hanky-panky, the situation again points up the confusion of terminology, particularly by dealers, who equate essays with proofs as it pleases their purpose.

More Photographs of Engraver's Sample Sheets Available to Members

In the continuing program to make available to members 8 x 10 glossy photographs of the elaborate engraver's sample sheets of the 19th century, the following items have been prepared and are available for \$1.50 each postpaid, mailed flat, from Kenneth Minuse, 1236 Grand Concourse, Bronx, NY 10456. Please order by number and name:

1. Draper, Underwood, Bald & Spencer



(To be continued)

United States Plate Proofs on Cardboard

A Review and Analysis

BY DR. HOWARD S. FRIEDMAN

(Concluded from JOURNAL No. 119, Page 103)

THE KEY to identifying the postal and other issues in each of the (first) five emissions of the cardboard plate proofs—other than being able to examine documented sets—seems to lie in one or more assumptions. The first is that each stamp or set of stamps currently found in cardboard plate proof form was issued as such *at least once*. However, it seems necessary to assume that stamps issued as proofs in one emission were not necessarily issued in subsequent issues, particularly when a new design, color, or denomination was introduced.

Lester Brookman states that in 1879 the Post Office Department had printed by the American Bank Note Company sheets of cardboard proofs of *all* stamps issued prior to that date. He also states that four more emissions were distributed at the dates stated elsewhere. It is the author's opinion that the first emission of 1879 did in fact include proofs of all stamps issued prior to that date, with the exception of the revenue issues. Thus the first emission included 45 regular issues, the seven postage dues, the two carriers, the 92 official stamps, the Post Office seal, the original and reprint issues of the large newspaper stamps, and the 24 small newspaper issues, for a total of 177 plate proofs on cardboard.

In 1885, the original 45 regular issue designs were used again, as well as the 1880 reprint of the 1-cent 1869 issue (Scott 133) (however, see below). Together with the first seven of the reengraved stamps issued in 1881-3 (Scott 205-11), these totalled 53. The 92 officials and two carriers were reissued, while the 1875 reissue replaced the original set of large newspaper stamps for an additional 97 stamps. The postage due proofs were issued in the original brown color of 1879, since the color change of 1884 was not completed until March 1887. When the American Bank Note Company absorbed the Continental Bank Note Company on February 4, 1879, it acquired the plates of the first small newspaper stamps issues, (PR9-32). These were later used for the second issue, using minor color changes (PR57-79). The latter (23 in all) were used in the second emission of cardboard plate proofs in 1885 for a total of 188 issues. Since the second issue did not contain the 9-cent value (PR14), this was retained from the first issue. The newly issued (1885) special delivery stamp (E1), together with the newly issued 1-cent newspaper value (PR81) of July 1885, and the Post Office seal, brought the grand total to 184.

Falk Finkelberg, who worked very closely with Dr. Brazer, is of the opinion that the 1880 reprint plate of the 1-cent 1869 issue was never actually used for preparation of cardboard plate proofs. While there is no evidence to controvert either view, it is possible that the original plate was used to prepare cardboard proofs in a slightly different color than that of the first emission.

In 1955 Dr. Carroll Chase (and in 1945 Brazer) stated that only two of the five printings on cardboard contained the 3-cent rose red of 1861. If this in fact is so—and Brazer had a complete reference collection to prove it—then the 3c rose red must have traded off with the 9c small newspaper, which was not actually issued after 1879.

In 1890, the seven remaining reengraved stamps issued in 1887-8, and the 53 previously issued regular designs were used, as well as the entire series of smaller designs issued in the first half of 1890 (that is, Scott 219-24, 225-9). The latter included both the lake and carmine versions of the 2-cent design. The original 1-cent 1869 issue was apparently dropped in favor of the 1880 reissue. There being no design, color, or other changes, the second set of postage dues and the officials were reissued. The special delivery stamp having been redesigned in 1888, the new design was used. The large newspaper stamps must have been dropped from the third and subsequent emissions, and the color changes of 1885 may have been used for the 12c-96c values. However, there is some reason to believe that these were not used until the 1893 emissions. In either case, a total of 194 cardboard plate proofs was issued in 1890.

In early (before March 2) 1893, a fourth emission of cardboard proofs appeared, to which, in addition to all the previously used regular issue designs, was added the Columbian Exposition issue. The postage dues were issued in the bright claret color change of 1890 (J22-8), along with the special delivery stamp issued in orange for the Columbian Exposition issue. The official stamps were retained. The 1c-96c color changes of the newspaper stamps (PR81-9) were doubtless used, along with the previously used set. The total issue consisted of 209 designs.

March, 1893 saw the issuance of the first 8c stamps of the United States, one in the regular series of 1890, the other in the commemorative Columbian Exposition issue. Some time afterward a fifth emission of cardboard plate proofs appeared, including all issues of the previous emission plus the two new 8c values. A summary of the contents of the five emissions is given below. There is little doubt in the author's mind that the regular, postage due, and official issues are represented correctly. Nor does there seem to be any other scheme by which the Post Office seal and the carrier stamps could have been issued more than once or twice, respectively. Otherwise it would be almost impossible to account for at least one emission of the special delivery designs. Similarly, there can be no way of establishing more than one emission of the large newspaper stamps (see also below). The changes of color used for the small newspaper stamps are analogous to those accounting for the changes in the postage due.

Brazer was of the opinion (in 1946) that only a single emission of 500 sets of the 1873 bank note proofs (Scott 156-166) had been made in 1879. If this were so, it would be impossible to account logically for the stated numbers of proofs in the subsequent emissions. Brazer also believed that there had been only two emissions of the 3-cent rose red design of 1861. As one can see from the table, it is possible to justify this opinion by assuming that the 1875 14c newspaper (PR14) was included in all five emissions, in spite of the fact that it was actually discontinued after 1879.

The foregoing is, in the author's opinion, a logical explanation to account for 269 of the 277 cardboard plate proofs. Although minor differences are possible, the key to the numbers given by Dr. Brazer and others during the past 30 years seems to be the color changes in the postage due and newspaper issues. As the author stated above, he has had limited access to literature in this area of philatelic research. Others may have additional information or, as mentioned, actual sets as issued. However, even with the relatively limited resources at his disposal, the author gains the decided impression that the literature in this field is distinctly limited.

NUMBERS OF CARDBOARD PLATE PROOFS

From the previous discussion it is quite certain that, of the regular issues in the first emission, there are 2500 cardboard plate proofs. There are doubtless 2000 of those issued between 1879-1885, 1500 of those from 1885 to 1890, and 1000 of the Columbian Exposition issue, with the exception of the 8c value which, with the 8c value of the 1890 issue, was printed only once. Thus once more we reiterate that only 500 complete sets of these last two sets of cardboard plate proofs can exist. In both cases

this seems to have achieved some confirmation in the fact that both 8-cent proofs have catalog values considerably out of proportion in relation to the remainder of each set. There is little doubt that five sets each of the official stamps were issued as cardboard plate proofs. They are among the least expensive, most abundant, and most popular of this philatelic form. The carriers and the Post Office seal, on the other hand, although relatively low priced, appear to be extremely scarce. The author has seen only one of the former and *none* of the latter.

It is difficult to reconcile the apparent numbers of the sets of three postage due proofs, viz., 1000, 500, and 1000, with the relative and absolute catalog values. Recent auction realizations indicate at least that the catalog values are absurdly low. Moreover, these proofs are comparatively scarce. The first set of postage dues was issued in May-September 1879, while the color change from brown to red brown began in 1884. This change was not completed until March 1887. Therefore, although the color change had been started before 1885, the date of the second emission, it is likely that the original brown color was used in 1885, since the 10-cent in that color should still have been in use. This agrees with Brazer, who stated that the first and third sets were each issued twice, while the second (red brown) appeared only once, in 1890.

Some experts have attempted to explain away the relatively low value of these scarce issues on the basis of a general lack of interest aside from postage due and proof specialists. This may also account for the very low cost of the newspaper proofs. The numbers of the latter vary from 500 to 2000, although complete sets are probably limited to not more than 1000. Nevertheless, the fact that the individual newspaper proofs are by and large less expensive than the individual official proofs is not reconcilable with issue of 2500 of the latter. Again, general lack of interest may be part of the explanation.

RELATIVE SCARCITY AND CATALOG VALUES

In any discussion of the numbers of each cardboard plate proof issued, one is concerned not only with the *original* numbers but also with the *present* availability. In this respect the catalog value is a relatively reliable index. That is, the relative scarcity of cardboard plate proofs can be gauged to be approximately proportional to price—the scarcer the proof the higher the price. Yet there are certain inconsistencies. When one considers that these issues had no postal validity nor served any purpose other than to amuse, one would assume that as these issues acquired value over the past 80 to 94 years, those issues consisting of 500 each should have advanced to relatively higher prices than those issued in totals of 1000 to 2500.

In the general issues of the United States, particularly in those of the 19th century consisting of a series ranging in face value from, usually, 1c to 90c, current relative value generally increases with the face value. This is not based on relative face value alone—although this must be a contributory factor to some extent, since the original outlay at the post office was directly related to face value—but is doubtless more closely related to the fact that high values were usually issued in much smaller quantities than those used daily to pay the common carrier rate. One can verify this for most 19th century series, including the extremely popular 1869 series.

On the other hand, one finds it difficult, at least at first, to understand why, in these same series in cardboard proofs, all of which issued in identical quantities and none of which had any initial cost, the high values are frequently priced higher than lower values. Thus proofs of the 1869 and Columbian series increase almost uniformly in value from the lowest to the highest face values. On the other hand, again, there are two major types of exception. The proofs of the reprints of the 1857-60 designs are more or less equal in value, as are the entire reengraved series of 1881-8 (except for one value. See below). But in examining the Bank Note cardboard proofs, one sees

that the 2, 7, 12, 15, and 30c values are priced in one range (i.e., \$5 or less), while the 1, 3, 6, 10, 24, and 90c values are priced from \$8 to \$25 each.

The most outstanding discrepancy of this type, however, is the new 1-cent design of the last bank note series (Scott 212), which is the highest priced of all the cardboard proofs, including the \$5 Columbian and the 90c value of 1869. There seems little doubt that its high price (\$90) is directly related to its extreme scarcity. The author has never seen one. But how does one explain this relative scarcity, not only in this but also in other series, of a single or several proofs which were printed and issued simultaneously with and in the (assumedly) exact same number as the other members of the series?

One explanation offered to the author by a senior philatelist of outstanding reputation is that, during the early years of this century, when certain stamps were even then so high priced as to be out of the reach of many philatelists, proofs of one kind or another—cardboard or India, plate or die—were used to fill these spaces in collections. This was relatively common practice, since the proofs were in the main clearly impressed and offered a bright fresh appearance. That this practice was common cannot be doubted with regard to expensive stamps and designs, such as U. S. 39, 74, 122, and 245. But we are talking here about a common 1-cent stamp that was originally issued in a quantity of over 1.3 billion. Even if, as Brookman states, less than 1/100 of 1% of this stamp were saved, there should still be about 132,500 of them around. Moreover, even now one can obtain a very fine mint copy for less than \$10, and in 1923 a superb copy could be had for a quarter. No, we cannot accept this explanation for the high value and extreme scarcity of this cardboard proof. However, we have no other explanation to offer at this time.

DELIVERY VS. DISTRIBUTION

Most of the printed articles and statements with reference to the numbers of issues in each of the five official Post Office emissions derive from the original statement of Dr. Brazer in 1947. In the opinion of the writer, Brazer's original statement, though oft repeated, is oft misquoted. Brazer originally said that, for each emission 500 sets (apparently in the form of complete sheets) were *delivered* to the Post Office Department. Subsequent statements have taken this to mean that 500 sets were *distributed*. Nowhere does Brazer make such an affirmation. In two different articles, he merely says that the 500 sets were "cut apart and placed in envelopes. . . ." Therefore we cannot be in any way certain that all 500 sets in each emission were distributed. Moreover, since these sets were presented as souvenirs to numerous government officials and other employees, probably not a few of whom had no interest in stamps, much less in these little pieces of cardboard, it is not entirely unlikely that many of them ended up in wastepaper baskets, and thence in incinerators or other disposal facilities. Of those that were saved, since the sets consisted of at least 17 envelopes for each emission, it is highly probable that these became separated, scattered, soiled, and individually destroyed.

In summarizing this section, we cannot offer any explanation for certain discrepantly high values and scarcity of various cardboard plate proofs, except the possibilities mentioned above. We can be fairly sure that 500, or very close to 500, of each design in each emission were printed by the American Bank Note Company and delivered to the Post Office Department. We know, moreover, that in 1910 the Earl of Crawford had in his collection "complete panes of cardboard plate proofs of U. S. stamps issued from 1847 to 1893." We should note that the numbers of stamps in panes of various issues varied from 50 for the 1875 reproductions of the 1847 issue (used to print the cardboard proofs) to 150 for the 1, 2, 3, 6, 10, and 12-cent values of the 1869 issue. That such complete panes did form part of the collection of the Earl of Crawford is not in doubt. However, it is difficult to understand how the American Bank Note Company printed 500 each of the 1- to 12-cent values of the 1869 issue using 300-

subject plates of two 150-subject panes each unless, in fact, they actually did cut out 100 proofs, destroy them, and deliver the remaining 500 sets. What an unlikely situation. On the other hand, if panes of 150 subjects of the 1869 issue were acquired by the Earl of Crawford, then only 2350 sets could have been issued in the five emissions.

Brazer tells us that the 500 sets delivered were "cut up into singles. . . ." This may have been a broad generalization, since we know of full panes in several collections; moreover, although many are scarce, multiples of the cardboard plate proofs are well known, the author having 15 blocks of four in his own collection, including an almost complete set of the Post Office Department proofs. Corner, imprint, and plain blocks of four of the 1863, 1873, 1885-88, and the Columbian dollar values were sold by the J. C. Morgenthau Company in December, 1946. One can only conclude, therefore, that 500 sets were delivered, and that these were cut into singles *as required* by Congressmen and other officials. The remainder were cut into various sizes of multiples to accommodate special desires and requirements.

A notice concerning the death of John A. Klemann, the greatest of all proof collectors and dealers, mentions "a full set of 211 sheets of the 1894 printing of cardboard proofs" sold to the Earl of Crawford in 1904. These were shown at the Collectors Club in New York in 1905, and described at that time by John N. Luff. Since the Crawford sheets are known to match the late 1893 printing in both colors and thicknesses, we note that the date *may* be in error. When Klemann disposed of the Crawford collection in 1915, the complete set of sheets was acquired by U. S. Senator Ackermann, who left them as a bequest in his will to the Library of Congress, along with much of his other collections of essays and proofs. Following the Senator's death, however, his heirs delayed in making the bequest. When the Ackermann collection was finally acquired by the Smithsonian Institution in 1958, through an agreement with the Library of Congress, it is not known that the sheets were in the group, although many multiples of cardboard proofs were noted.

In the Josiah K. Lilly sale of September 13 and 14, 1967 (R. A. Siegel Auctions), 161 complete sheets of cardboard proofs were offered in 20 lots. This collection was believed to be from the original set of 211 sheets in the Earl of Crawford's collection. However, it is interesting to note that not even a single copy of the 1887 1-cent new design (Scott 212) was offered. The 1875 reproductions of the 1847 issue were in sheets of 50, while the State Department dollar values were in sheets of 10. The bicolor 1869 issues were in sheets of 100, while the remainder of this issue were in sheets of 150. The 1-cent design of 1869 was represented by the 1880 reissue (Scott 133), which is strong evidence in favor of the author's contention that the latter replaced the original issue in later emissions. The 8-cent Columbian was represented by two sheets in two shades (of which more below).

Since it seems quite clear that the Ackermann collection did in fact contain the entire set of 211 sheets from the Crawford collection, and since the Ackermann collection acquired by the Smithsonian Institution apparently did not contain the sheets, then it seems quite probable that these sheets were acquired by Lilly from the Ackermann estate. The whereabouts of the other 50 sheets is presently unknown; these would include most of the 1873 bank notes, the 1-cent 1887, the complete 1890 series, the special delivery (E3), and the newspaper series.

A set of full sheets of 50 of the 5- and 10-cent reproduction of 1875 were sold by Eugene N. Costales in May 1944; Daniel Kelleher sold an identical set at the same time. Since it is unlikely that either of these sets were from the Crawford-Ackermann-Lilly collection, at least three sets of sheets probably exist.

Recent examination of stocks of proofs in the hands of dealers reveals the existence of left and bottom margin blocks of four of the Columbian cardboard plate proofs in complete sets, as well as various other multiples. The intimation that these and other pieces are still being cut from intact sheets cannot be entirely dismissed.

THE PRINTING PLATES

This portion of the examination of the U. S. cardboard plate proofs probably presents the least difficulties. Most of the cardboard proof plates have been identified since the beginning of this century, and are well known. In most instances they were printed from the same plates used for the issued stamps. These include the new plates prepared in 1875 for the 1847 and 1851 reprints and that used in 1880 for the 1-cent 1869 reissue. In 1879, the American Bank Note Company acquired the plates of its predecessor, the Continental Bank Note Company, which included all except those of the original 1847 issue. The 1875 plates, however, were doubtless among the acquisitions.

Lester Brookman lists the 2, 15, 24, 30, and 90-cent National Bank Note Company issues among the cardboard plate proofs. This seems to be a highly suppositious claim, since it would be almost impossible to distinguish the Continental from the National plates of these designs; the secret mark added to the 2-cent design is often extremely difficult to discern, while no secret marks appear to have been added to the other four plates. Therefore it would be equally impossible to distinguish Continental plate proofs from National plate proofs of this issue, unless of course one had the imprint in the margin of, say, a plate block. It was, moreover, Brazer's contention that the 90c values could be distinguished *only* by color. However, Dr. Brazer states in the first issue of *THE ESSAY-PROOF JOURNAL* that these proofs on cardboard "exist plentifully." Moreover, they were listed in the proof section of the U. S. Specialized Catalogue as late as 1948.

One of the most interesting plate problems is that of the 2-cent design of the Columbian issue. Of numerous complete sets of singles seen and examined by the writer, all have been of the broken-frame line variety, in the identical stage of deterioration. Recently, however, the writer had the opportunity of examining two blocks of four, one completely of the normal variety and the other entirely of broken-hat varieties. The latter two are known to occur together in at least two different numbered panes, since I have noted two different plate number blocks of eight in recent (1970) auctions, both showing two adjacent blocks of four, each consisting of either the normal or the broken-hat variety². The broken-frame line variety, on the other hand, is unknown to the author in multiples showing either of the other two varieties.

Only two printings of cardboard plate proofs are believed to have been made from the 2-cent Columbian plates. The latter were used from November 5, 1892 to print nearly a billion and a half stamps. Each of the 135 plates used probably printed nearly 50,000 panes of 200 subjects each. Since early panes would have been decidedly worn, later plates would have been selected for the proof printings. These would be most likely to contain both varieties mentioned above, since both were progressive breaks, in the transfer roll in the case of the broken-hat, and probably in the die in the case of the broken-frame line.

The first Columbian cardboard plate proofs must have been imprinted not earlier than November 5, 1892, and not later than March 2, 1893, when the 8-cent Columbian was issued. It is the author's opinion that the first emission of 2-cent proofs was printed from a broken-frame line plate, and cut up into single sets along with the other designs of this series. The second printing therefore must have been from a combination normal-broken-hat plate, sometime after March 21, 1893 and before December 1894. Due to the developing lack of popularity of this series, it is possible that fewer single sets were cut from the second printing, most being separated into large and small multiples. This would explain the greater prevalence of multiples (and

² Just prior to publication of this article, a lot offered in a R. A. Siegel auction consisted of a large plate block (Plate No. 61) described as "mostly broken hats," indicating both normal and broken hat varieties appeared together on this plate.

apparent scarcity of singles) of the normal and broken-hat varieties of the 2-cent design, as well as of the 8-cent design which also was printed only once.

THICKNESSES OF THE CARDBOARD PLATE PROOFS

According to Dr. Brazer (1947), the thicknesses of the cardboard used to impress the five emissions of 1879, 1885, 1890, and January and May of 1893 were 0.015, 0.009, 0.011, 0.011+ and 0.011+ inch, respectively. We assume that these figures are meant to represent average thicknesses only, since each emission consisted of at least 174-211 different sheets of cardboard. Thicknesses within each emission must have varied by at least plus and minus 0.0005 inch of the average values, as author has measured this much variation within one multiple cardboard proof, occasionally within a single proof. This wide variation is illustrated by the thicknesses of an unrecorded official envelope of cardboard proofs of Scott 205-11 and E1. These ranged from 0.0095 to 0.0128" thick, and are assumed to have been from a single emission.

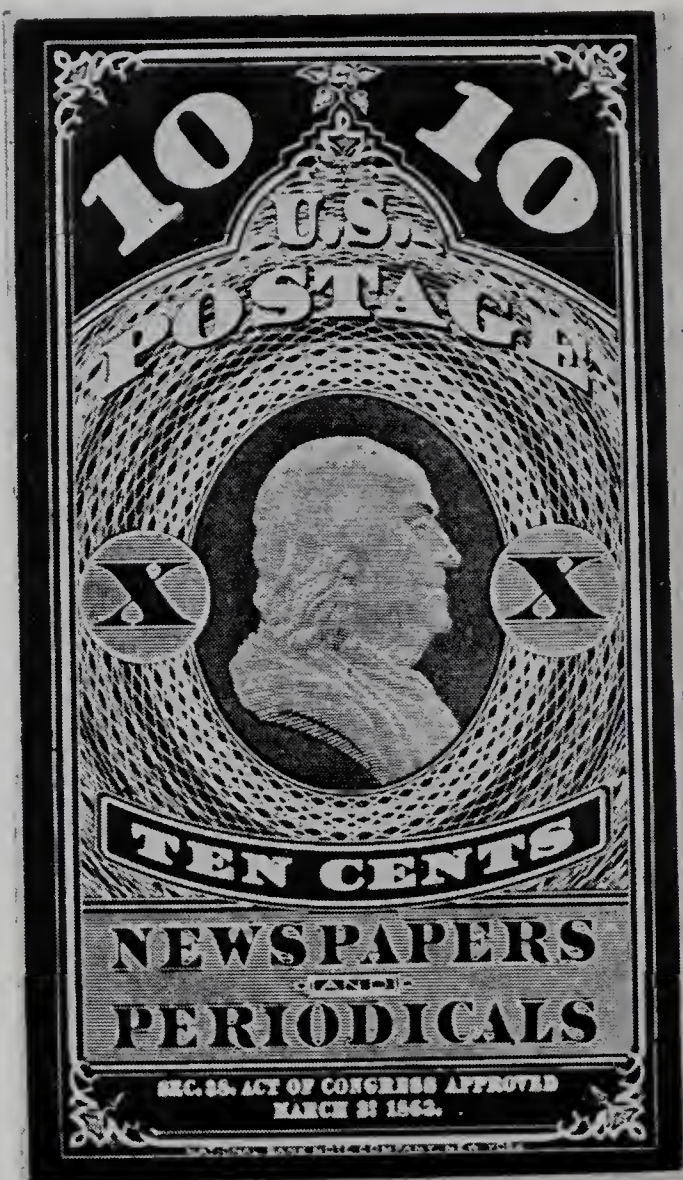
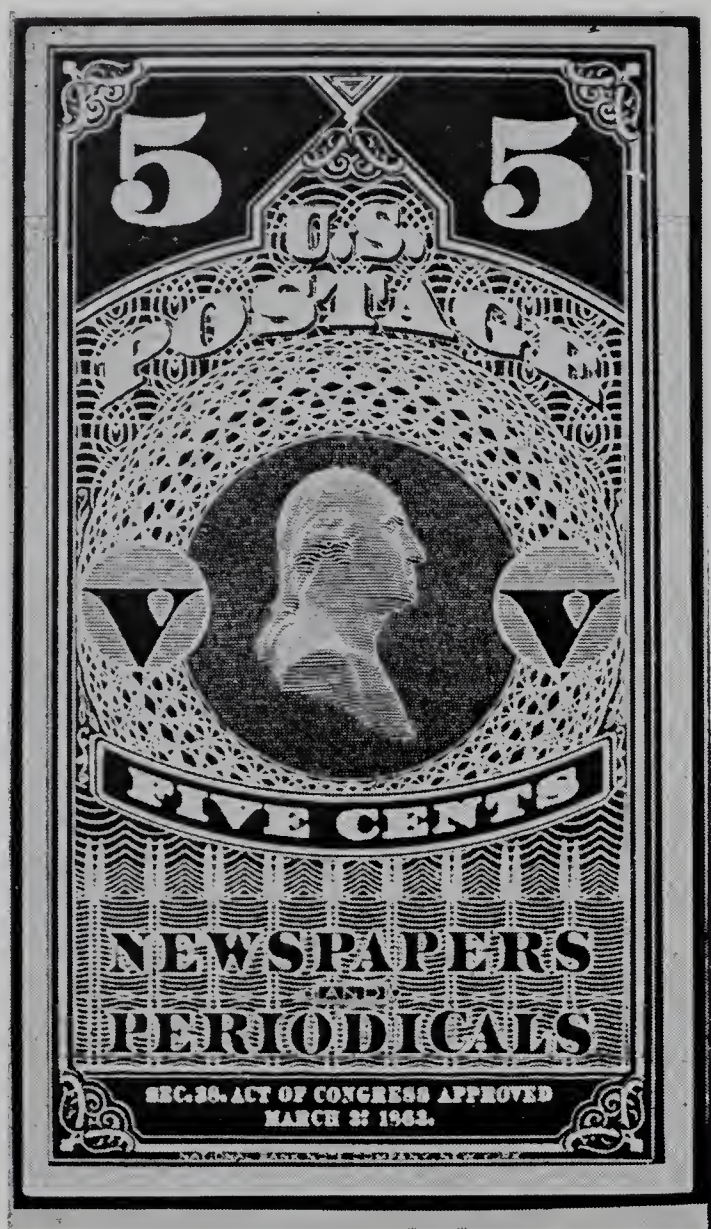
Using a micrometer readable to one ten-thousandth ($1/10,000$, 0.0001) of an inch, the author has carefully measured the thickness of over 350 individual single and multiple cardboard proofs. Many of these, especially the officials, were available in up to four different sets. The thickness of all available cardboard proofs ranged from 0.0063 to 0.0140 inch. One each of Scott 63, 65, and 74 measured 0.0063, 0.0064, 0.0075 inch, respectively; the three large newspaper proofs PR2-4 measured 0.0070-0.0085 inch overall. The remaining proofs spanned an overall range of 0.0055 inch, from 0.0085 to 0.0140 inch. Allowing individual ranges of 0.0011 inch for each emission, the five ranges of thickness are approximately 0.0085-0.0095, 0.0096-0.0106, 0.0107-0.0117, 0.0118-0.0128, and 0.0129-0.0140 inch. When the numbers of each thickness are noted, five groups can be distinguished, with the greatest frequencies occurring at 0.0090, 0.0100, 0.0112, 0.0122, and 0.0135 inch.

In this writer's opinion there are clearly five distinct ranges of thickness. However, it is also clear that there are large and varying overlaps between them, particularly the medium and medium thick groups. It is therefore virtually impossible to distinguish emissions of proofs from one another, except in the thin and thick groups.

Let us examine certain cardboard plate proofs which earlier in this article we said were issued only once or twice during the 15-year period 1879-1893. Thus we said that the second postage due series J15-21 was probably issued only once as cardboard proofs, that is, in 1890. Therefore they should occur in only one thickness range. The author's set varies from 0.0115 to 0.0125 inch. If our assumption is correct, then the thickness of the third emission may be described as medium thick, averaging 0.0120 inch.

The above considerations do not account for the original large newspaper proofs being on cardboard, 0.0070-0.0085 inch. These are thinner than the majority of the cardboard proofs but not as thin as the Atlanta trial color proofs. Nor were the large newspapers printed for the 1881 Atlanta Exposition. On the other hand, the three cardboard proofs of 63, 65, and 74 in the author's possession are all in colors used for the Atlanta proofs. Still, again, the author's set of Atlanta trial color proofs of the small newspaper stamps (PR9-32, 81) vary in thickness from 0.0075 to 0.0085 inch, while the scarlet set of Justice Department proofs range from 0.0060 to 0.0095 inch.

The author has examined several sets each of PR2-4 and PR5-7 newspaper proofs. In each instance the 1865 colors were *always* on very thin cardboard, while the 1875 reissues were *always* on rather thick cardboard (0.0134-0.0136 inch). Since it seems improbable that the original colors would have been issued after the reissue proofs, this seems to be strong evidence that the first proof emission was on the thinnest cardboard of the five issues, while the thickest cardboard was used for the second issue. This is in direct contradiction to Brazer's contention.

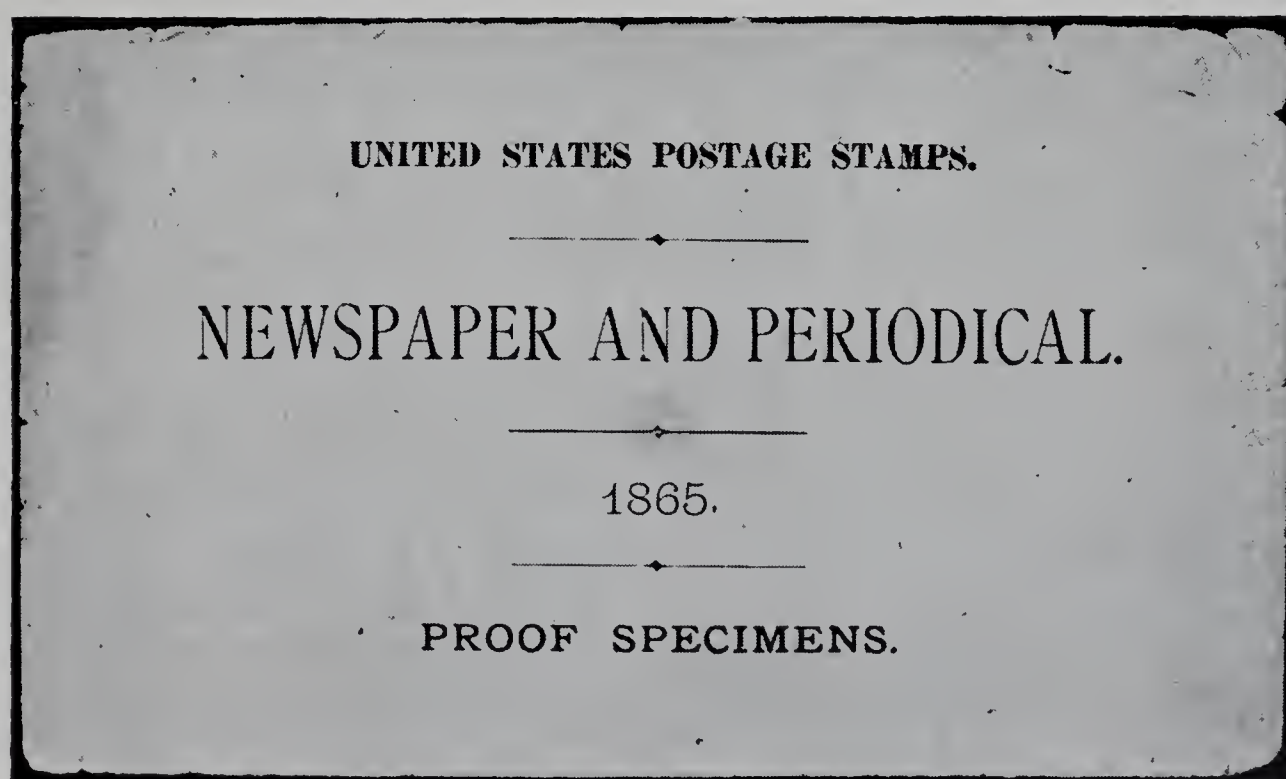
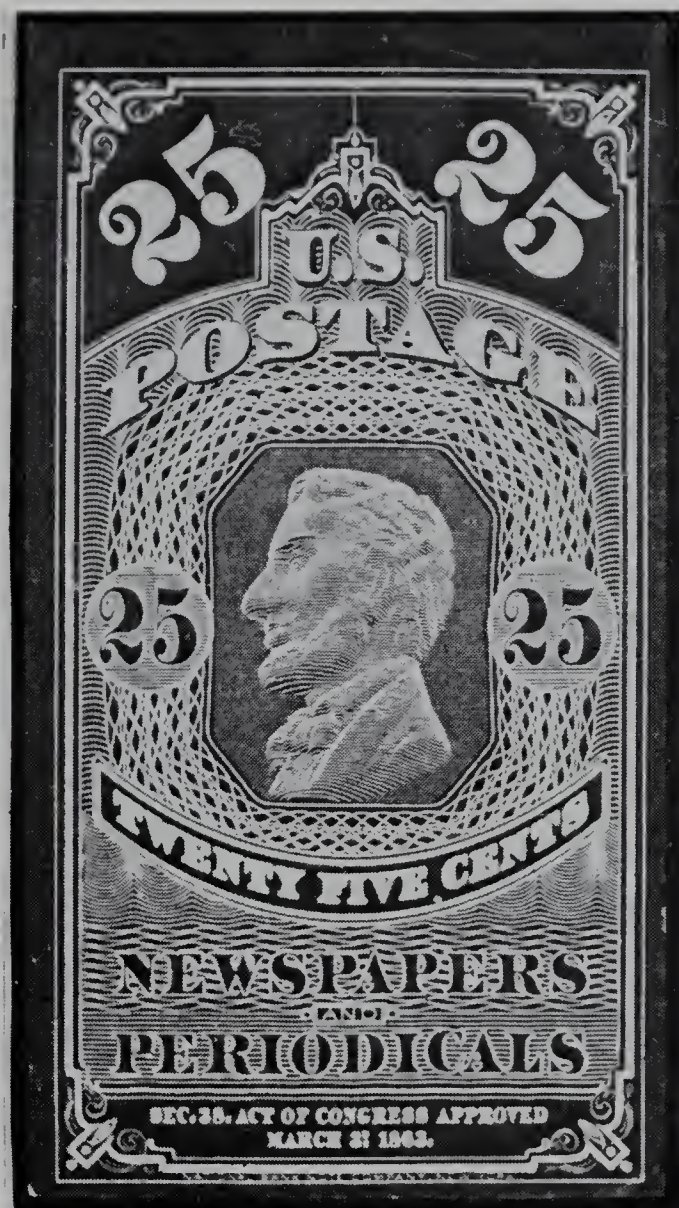


With this tremendous overlap among sets and apparent wide variations within sets and types, the only conclusion that the author dares draw at this time is that, without more evidence, one can draw only the broadest general conclusion from the various thicknesses of the cardboard plate proofs. Additional difficulties of interpretation arise from the fact that nearly all sets have been shuffled and reshuffled during the past 80 or more years, for various reasons including the very plausible one of desiring to put together premium sets of undamaged proofs with wide margins.

Dr. Brazer's reference collection contained one of each set of cardboard plate proofs from each of the five emissions described above. His description and criteria of colors, plates, and thicknesses were based presumably on examination and comparison of the five sets. Several well-known dealers in proofs have assured the author that thicknesses (as well as colors) vary remarkably in many sheets of proofs which they have examined personally. It is quite probable that strict uniformity in thickness of cardboard manufactured by the techniques of nearly a hundred years ago was extremely difficult if not impossible.

COLOR VARIATIONS IN THE CARDBOARD PLATE PROOFS

Both the 5-cent and 10-cent 1847 cardboard plate proofs differ in color according to the printing (EPJ No. 2, p. 165, 1944). The 5-cent varies from orange-brown to brown, while the 10-cent ranges from neutral gray to black. The 5-cent of 1851 exists in at least four distinct colors—dark brown, brown, light brown, and orange-brown. The last, moreover, was printed from a plate showing a more distinct type II than Plate II. The 24-cent varies from dark violet to violet-gray, while the 30-cent ranges from orange to deep orange. At least two shades of blue can be noted among the 90-cent values.



Large newspaper plate proofs and envelope, probably from first or second emission

The 1-cent 1861 shows four distinct shades of blue, while there are at least two shades of rose for the 3-cent proof. One also notes at least two shades each of the 5, 10, 12, and 90-cent values. At least two shades of red lilac are seen in the early 24-cent value (Scott 70) and two shades of violet in the later issue (Scott 78). Several shades of black can be observed among the Black Jack and Lincoln issues. The 1869 issues show several shades in each value. This set particularly is notable for appearing in very pale dull hues as well as in brilliant colors.

One can readily distinguish three shades for nearly all of the 1881-3 regular issues, and two shades of each of the subsequent issues. What is of major interest is the fact that the 8-cent 1890 and the 8-cent Columbian issues both appear in two shades—of which more later. In almost every denomination of the 1890 issue and the entire Columbian issue, moreover, one can clearly observe at least two distinct shades.

The only special delivery issue showing any color variation is Scott's E3, issued for the Columbian Exposition. A dark orange and a bright yellow are typical. The first and third postage due issues each have a light and dark shade. A close examination of the official proofs shows that each color ranges through five shades. The differences are most easily distinguished in the Executive (carmine), Justice (purple), Navy (blue), and Treasury (brown) series, and least discernible in the Agriculture (yellow), Post Office (black), and State Departments (green) sets.

The author has not had available sufficient sets of the newspaper cardboard proofs to note color varieties. His two sets of PR9-32 turned out to be one of PR9-32 and one of PR57-79. This was discovered initially by the difference in color between the 24-cent values, which is dark gray violet in the first issue and dark violet in the later series. Other distinct shades are quite evident throughout the two sets.

The large newspaper stamps are readily distinguished by both color and thickness. PR2-4 proofs are green, orange-red and blue, respectively, while PR5-7 are dark blue, intense green, and dark carmine. Moreover, PR2-4 are usually on very thin cardboard (0.0070-0.0085 inch), while PR5-7 are generally very thick (0.0134-0.136 inch).

Recent research by Bower shows that the second and third issues of the postage due proofs (and stamps) can be distinguished by ultraviolet violet. The latter are fluorescent while the former are not. Fluorescent inks were used in the printing of certain U. S. stamps starting with late printings of the 4c Jackson (Scott 215) sometime after November, 1888.

We referred above to the lack of uniformity in thickness of cardboard manufactured almost a hundred years ago. In the same vein, the manual and laborious wiping of excess printing ink from the plates may well account for considerable variation in color intensity, not only from one part of the plate to another but from one impression to another within the same printing.

SUMMARY OF THE FIVE EMISSIONS

From the evidence presented and the assumptions made in the foregoing section, the author feels that the following conclusion can be drawn concerning the five official distributions of U. S. cardboard plate proofs. In addition certain hypotheses are presented, which may stand until evidence to the contrary is available.

Aside from the revenue stamps, plate proofs on cardboard of 269 U. S. stamps were issued. These include 88 regulars and commemoratives, three special deliveries, 21 postage dues, 92 officials, one Post Office seal, two carriers, and 62 newspaper stamps. There were probably 177 proofs in the first emission, distributed between September 30 and November 21, 1879. The second set containing 184 proofs was distributed between October 1 and October 3, 1885. Another 194 were issued sometime after June 3, 1890. A fourth set of 209 proofs was issued between January 2

and March 3, 1893, while the fifth set of 211 was distributed between March 21 and May 18, 1893.

In the absence of a reference collection one is on precarious ground in attempting to determine the thickness of the cardboard used for each printing. There is little doubt that it varied considerably within each emission and from one emission to another, and that there may be considerable overlap. There appear to be five ranges of thickness averaging from 0.0098 to 0.0135 inch, the overall range being 0.0085 to 0.0140 inch. Each issue appears to have a spread of plus and minus 0.0005-0.0006 inch. If one follows Brazer's classification, then the thicknesses, colors, and dates for the five emissions are:

0.0129-0.0140"	dull color	Sep.-Nov. 1879
0.0081-0.0092"	brighter	Oct. 1885
0.0117-0.0125"	bright	Jul. 1890
0.0093-0.0104"	less bright	Jan.-Mar. 1893
0.0105-0.0116"	lesser bright	Mar.-May 1893

The 8-cent values of the 1890 and 1893 proofs are assumed to have been issued but once, in a total of 500. The measured thicknesses of copies examined by this writer vary from 0.0118" to 0.0133". These cover the two thickest ranges. The 1865 large newspaper proofs, on the other hand, which may only have been issued once (in 1879), generally are very thin, measuring 0.0070-0.0085". The reprint (1875) large newspaper proofs are generally on very thick cardboard 0.0134-0.0136". It is possible, of course, that the reprints were issued first and the originals were issued second, insofar as the card proofs are concerned. This would, of course, confirm Brazer, but only Brazer's reference collection can confirm it. Furthermore, if PR9-32 were only issued once (1879), this would indicate that the first emission was on a medium cardboard, since all of the author's proofs range from 0.0113 to 0.0124 inch thick.

The 1890 and Columbian proofs appear to fall into two thickness ranges—0.0105-0.0120" and 0.0122-0.0136". The 8-cent proof of the 1890 series falls in the latter range, while the 8-cent Columbian is in the former. This would seem to contradict the oft-asserted fact that these two proofs were only issued once. One possible solution is that the thickness of the fifth emission covered both 0.0120" and 0.0133". This would stretch the range considerably, since some proofs are as thick as 0.0136".

The author has three sets of official proofs in original presentation envelopes matching the designs of the 1893 emission. Measurement of these proofs indicates an extremely wide range, 0.0103-0.0128". Since it is unlikely that these sets have been separated from their envelopes at any time, these would appear to confirm the thicknesses of one of the last two emissions.

The first, second, and third postage dues were issued in proof twice, once, and twice, respectively, during the period of the emission, based on original dates of issue and corroborated by data from Brazer. The 1894 change of design was issued, probably once in a quantity of 100, sometime after 1894. The first two carrier stamps and the Post Office seal were each issued during the first two emissions.

Thus far the author has assiduously avoided drawing any major conclusions, based mainly on a lack of what he considers sufficient evidence. There are many gaps in the information available to him. So let us proceed to an even more controversial area of this highly complex subject, and perhaps we may be able to tie together a few loose ends.

EMISSIONS AFTER 1893

John Klemann's obituary notice mentioned "211 sheets of the 1894 printing." We believe this to be a slip of the typewriter. However, there *are* proofs of U. S. issues after 1894. These include the 1-, 2-, and 6-cent and \$2 and \$5 values of the 1894

regular issue, the 2-cent and \$2 Trans-Mississippi issue, and the 2-cent postage due of 1894. Concerning the last we have no information except that it has been listed in the U. S. Specialized Catalogue for nearly 30 years. The 1894 regular series proofs have also been listed since before 1944, while the 1898 proofs have been recognized for at least 25 years.

A unique plate number block of six of the \$2 Trans-Mississippi cardboard plate proof was in the Col. E. H. R. Green collection, sold by Harmer, Rooke & Co. in November, 1944. Aside from this, little is known about these elusive items. They remain among those cardboard plate proofs which the author has never seen.

In his review of the proof section of the 1948 Scott U. S. Specialized Catalogue, Brazer noted that only one sheet of 400 each of the 1- and 2-cent, and one sheet of 200 each of the 6-cent, \$2, and \$5 1894 issue plate proofs on cardboard "became available to philatelists." Arrow and corner blocks of the \$2 and \$5 values were sold by Eugene Costales in September, 1946.

When were these proofs issued? Obviously not before December 10, 1894, the date of issue of the \$2 and \$5 values. There is no available information concerning the reason for this emission. But it must have occurred, since many examples are in the hands of collectors. The set owned by the author measures 0.0125-0.0135" in thickness.

At least one more issue of cardboard plate proofs must have been made some time after June 10, 1898, to account for the Trans-Mississippi issues. While it is possible that both sets were issued in 1898, and that only one sheet of each became available, the author is inclined to believe that there were two printings, one in 1894-5 and one in 1898. Although the 1894 series proofs are relatively common, the author has yet to see or hear of the 1898 values.

EPILOGUE

Sometime between October 1 and November 30 in 1879, the U. S. Post Office Department had delivered to it by the recently formed American Bank Note Company approximately 500 proofs of 177 stamp issues used prior to that date. The issues included 45 general postage issues, the seven postage dues in the original brown color, the 92 official or departmental stamps, the Post Office seal, the two carrier stamps, the three large newspaper stamps in both the original and reprint shades, and the 24 current small newspaper stamps. These proofs were made from the original plates, except for the 1847, 1851-7, and newspaper reprints, which were printed from new plates laid down for the 1875 reissues. All were printed on thin cardboard, probably ranging from 0.0070 to 0.0095 inch or even more, and in relatively dull colors. The proofs were probably supplied in original sheets of 10-150 impressions, depending on the issue. Those sheets which were cut into single proofs were assembled into 17 sets or groups and placed in envelopes measuring approximately 92 x 59 mm. (3-5/8 x 2-5/16 inches), having a pointed flap. Each envelope was marked with the year of original issue, followed by a short line below which was imprinted PROOF SPECIMENS. The Columbian and individual departmental issues were so marked. Probably not more than 500 sets of envelopes, packed in small cardboard boxes, were distributed gratis by the P.O.D. to congressmen and other government officials. It is not known whether any full or partial sheets remained uncut.

Early in October, 1885, second printing of approximately 500 sets of 184 plate proofs were delivered to the P.O.D. by the American Bank Note Company. To all the previously printed general issues were added the seven reengraved issues of 1881-3. The postage dues were probably issued in the original color as before, since the new color change was not completed until late in 1886. The 92 officials were again issued complete. The new special delivery stamp issued on October 1, 1885 was also added. The small newspapers were issued in the new colors of 1879, plus the 9-cent value

of 1875 and the new 1-cent value of 1885. The large newspapers were probably issued in the reprint colors of 1875. Three of the remaining four proofs may have been either the three large newspapers in original colors or the carriers and the Post Office seal. To complete the picture one may assume that the 1-cent 1869 reissue of 1880 was added. However, other minor adjustments may also be conjectured. The plates were those indicated above, except as noted. The colors were brighter than those of the first emission, and the cardboard ranged from about 0.0120 to 0.0145 inch. The proofs were supplied in sheets, cut, and distributed as for the first emission. The envelopes varied only in the rounded flap. The existence of remaining full or partial sheets at this time is undetermined.

A third emission was prepared and delivered as above sometime after June 3, 1890. To the general issues were added the 1890 "no-triangle" series, including both colors of the 2-cent value but omitting the 8-cent value which was not issued until 1893. As far as we can determine, from information supplied by Brazer and others, the 3-cent rose red of 1861 (Scott 65) was discontinued in favor of the scarlet (Scott 74). Whether one considers the 1-cent value of 1869 to be the original or 1880 reprint is of little import, but probably only one was issued. The reengraved special delivery (E2) was included. The small newspapers again appeared, except that the middle values (PR63-70) were replaced by the color changes of 1885 (PR82-9). The large newspapers, carriers, and Post Office seal were omitted from this and future issues. The proofs were prepared, cut, and distributed as above. The cardboard used was of medium thickness, ranging from 0.0115 to perhaps as much as 0.0130 inch. The inks for this emission were the brightest of the five emissions. The sets were distributed in envelopes measuring 133 x 73 mm. (5-1/4 x 3-7/8 inches), having a pointed flap. Each envelope was marked in block letters with the words UNITED STATES POSTAGE STAMPS across the upper half, the word ISSUE in smaller block letters in the center, and the date of issue across the lower half. The Columbian and officials were so marked. Whether full or partial sheets still exist is unknown.

Sometime after January, 2 but not later than March 8, 1893, a fourth emission similar to the three emissions described above was prepared, cut, and distributed in a manner not unlike that noted above. To the previous regular issues were added the 15 values of the new Columbian issue (except the 8-cent value). The color change for the Columbian special delivery issue replaced the former blue color, and the postage dues were printed in the new bright claret of 1891. The cardboard used was thicker than the first, but not as thick as that of the third emission, ranging from about 0.0103 to 0.0128 inch. The inks were not as bright as those of the 1890 emission. The envelopes were identical in size to that of the previous issue, with a pointed flap and ornate lettering. The dates are distinguished by close numerals with no period following. The whereabouts and identity of full or partial sheets is undetermined.

Sometime after March 21, probably in May, 1893 another emission identical to the last was issued, to which was added the two new 8-cent values of the 1890 regular and 1893 Columbian issues. The cardboard was slightly thicker than that of the previous emission, ranging from about 0.0120 to 0.0135 inch. The inks produced intense rather than bright impressions. The envelopes differed from those previously used by the date numerals being widely spaced and followed by a period. There is some indication that some envelopes left over from the previous distribution may have been used until the supply was exhausted. There is also considerable evidence that at least two and possibly three complete sets of 215 sheets of this issuance remained intact, becoming part of the Crawford, Ackermann, and Lilly collections, respectively. The four sheets in addition to the 211 known issues were those of the State Department high values with inverted centers. During the course of 80 years and numerous transactions these sets have been diminished, separated, and probably cut into large multiples. The whereabouts of many sheets, e.g., the 1-cent 1887, are apparently unknown, except to the present owner if such still exists.

At a time after December 10, 1894, additional plate proofs were issued on cardboard of the 1-, 2-, 6-cent, \$2, and \$5 values of the 1894 regular series. Evidence exists that only one sheet of each plate was printed, being 400 each of the two low values and 200 each of the other three values. In 1946, an upper right-hand corner block of the \$2 value was sold at auction. The writer owns an upper left-hand corner block. Both may be unique, since none have been noted in auctions or dealer's stocks in recent years. The cardboard was similar to that of the May 1893 printing, being about 0.0125-0.0135 inch thick. The colors are nearly identical to those of the issued stamps, being rather bright for the three low values and extremely intense for the two high values. Since the Bureau of Engraving and Printing had taken over full responsibility for the printing of all U. S. postal issues after January 1894, the 1894 proofs were doubtless produced by the Bureau. The cutting and distribution of this printing are unknown, as is the possible further printing of other earlier issues at this and any future time.

On a date later than June 17, 1898, the Bureau appears to have issued an unknown quantity—probably only a single sheet of the 2-cent and \$2 values of the Trans-Mississippi Exposition issue. Almost nothing is known of these except that they have been listed in Scott's U. S. Specialized Catalog since 1947. As we stated earlier, it is possible that both the 1894 and 1898 cardboard plate proofs were issued only after June 17, 1898, together with an unknown quantity of earlier issues.

It is worth noting that the period of our postal history prior to about 1905, and covering private and public printings by at least five different organizations, was notorious for the printing and distribution of special philatelic issues and favors, to both private individuals and the public at large and in numerous forms and quantities. Witness to this are the various reprints, reissues, specimens, and proofs. It is therefore not beyond possibility that the plate proofs of the 1894 and 1898 issues were ordered by the Post Office Department as special favors for one or more private individuals. The P.O.D. was known to do a considerable amount of "trading" around the turn of the last century, in its attempts to complete its own collection of all U. S. postal issues. Today, of course, the Department disclaims all knowledge of such transactions, since doubtless no records of them were kept.

AND FINALLY

During the course of over 94 years nearly half a million cardboard plate proofs have been printed, and possibly distributed in as many as 3500 sets of various composition. The numbers and types currently in the hands of collectors and dealers is difficult to determine. However, one may obtain some idea of *relative* availability from both catalog prices and current auction and sales realizations.

Examination of large quantities of the cardboard plate proofs of the various issues reveals a significant number of damaged, faded, and poorly cut copies, as well as of bright, intensely colored copies having "boardwalk" margins. It is almost superfluous to point out that as sheets were cut by P.O.D. employees to prepare the presentation sets, little regard was given to mixing poor and superb copies in the same envelopes. As these items took on an aura of philatelic interest, authenticity, and value, it is abundantly clear that original sets were frequently broken and mixed with others to obtain superb sets having large margins and colors of equal hue and intensity. That many of these, as well as poorer sets, were the replaced in original presentation envelopes cannot be doubted. Thus colors and thicknesses from the different emission were mixed, and it is even possible that items in Dr. Brazer's reference collection were of this kind. Moreover, it would have been easy to replace a set from one emission back into an envelope from a different emission.

Thus, while one can distinguish colors, shades, hues, and intensities, as well as general classifications of thicknesses of cardboards among currently circulating proofs,

one must deem it generally impossible to determine with any certainty whether a given proof or set of proofs came from one or another of the five, six, or possibly seven emissions. If one could be sure that a given proof, e.g., E1, J15-21, or even the 8-cent 1890 and 1893 values, was printed only once, then one would have a starting point. But even these are fraught with uncertainty. For which the single emission of E1 is most certain, its ready availability and low price belie its probable issuance of only 500 copies. Even though the second postage dues appear to be slightly scarcer than the first issue, both are quite rare, much rarer than catalog value would indicate. The existence, moreover, of at least two colors of the 8-cent 1890 value, of hue and character too divergent to accept the oft-made statements that they derived from the same sheet due to different wiping of excess ink from the plate, or from two different sheets in the same printing, indicates that at least two separate printings were made, one in May 1893, and another probably some time after December, 1894.

In conclusion, and as we stated above, there is a remarkable dearth of informative documentation concerning the subject at hand. Therefore until such time as further reliable evidence of this nature is forthcoming, we must rely almost entirely on the examination of the material currently at hand. The author once more requests that any information regarding any and all aspects of the problem of the cardboard plate proofs considered in the foregoing sections be brought forth and shared with all. To which the author would add one last plea—that those of us fortunate enough to acquire any sets of cardboard plate proofs in original presentation envelopes leave such sets intact, for the sake of philatelic knowledge and research, without regard for the perfection of such sets.

Tabulations and Bibliography follow on pages 172-73

Robert G. Stone Comments on the French “Postal Form Stamps”

(Robert G. Stone, author of many articles on French philately and editor of *The France and Colonies Philatelist*, has submitted the following commentary on Ian Hamilton's article in JOURNAL No. 119, “French ‘Postal Form Stamps’ Are Reply Paid Letter Card Models.”)

THE article by Ian Hamilton is very interesting and his theory could be quite right. However, when he says that the overprint SPECIMEN means the item was sent to the UPU, he is probably mistaken. According to Dr. Joany and others, none of the French stamps sent to UPU were overprinted SPECIMEN; all the French items thus overprinted were, in the 19th century, for posting samples in the post offices of Levant; those in the 20th century were for use by the students in the postal clerks school. Only a very few issues are known with SPECIMEN overprint, anyway.

But this does not invalidate Hamilton's theory that the letter card described was made up as a model for consideration

by the French PTT and by the UPU. In this case the SPECIMEN overprint probably was meant to indicate it was just a sample, not issued or sold for use, at least not that particular copy. Of course, the fact that the vignette has no numeral of value shows it was just an essay.

The example illustrated as addressed to England and reply side to Mme. Mouchon was probably written out by engraver Mouchon, perhaps as a joke, addressed to a friend, a well-known personage, and “replied” to his wife! I doubt that it was ever sent; and the cancel is not a regular one. One might add that the International Reply Cards were little used in any country.

*Contents of
Cardboard Proof Emissions Issued After*

	<i>Stamp Date of Issue</i>	<i>Sept. 1879</i>	<i>Oct. 1885</i>	<i>June 1890</i>	<i>Jan. 1893</i>	<i>May 1893</i>	<i>Dec. Probable Numbers 1894 Issued</i>	
3-4	1875	2	2	2	2	2	?	2500
40-47	1875	8	8	8	8	8	?	2500
65	1861	1	1	0	0	0	?	1000
63, 68-74, 76-8	1861-6	11	11	11	11	11	?	2500
112	1869	1	1	0	0	0	?	500
113-7, 120-2, 9	1869	9	9	9	9	9	?	2500
156-66	1873	11	11	11	11	11	?	2500
178, 179	1875	2	2	2	2	2	?	2500
133	1880	—	1	1	1	1	?	2000
205-11	1881-3	—	7	7	7	7	?	2000
212-8	1887-8	—	—	7	7	7	?	1500
219-24, 26-9	1890	—	—	11	11	11	?	1500
230-5, 7-45	Jan. 1893	—	—	—	15	15	?	1000
225-236	Mar. 1893	—	—	—	—	2	?	500
247, 250	1894	—	—	—	—	—	2	400
256, 262, 263	1894	—	—	—	—	—	5	200
286, 293	1898	—	—	—	—	—	2	?
		(45)	(53)	(69)	(84)	(86)	(?)	(25,600)
E-1	1 Oct. 1885	—	1	0	0	0	?	500
E-2	6 Sep. 1888	—	—	1	?	0	?	500-1000
E-3	24 Jan. 1893	—	—	0	?	1	?	500-1000
J1-7	May-Sep. 1879	7	7	0	0	0	?	1000
J15-21	1884-7	—	—	7	0	0	?	500
J22-28	1891	—	—	—	7	7	?	1000
J-32	Jul. 1894	—	—	—	—	—	1	?
LO1-2	1851	2	2	0	0	0	?	1000
01-93	1873, 1879	92	92	92	92	92	?	2500
OX1	1872	1	1	0	0	0	?	1000
PR2-4	1865	3	0	0	0	0	?	500
PR5-7	1875	—	3	0	0	0	?	500
PR9-15	1875	7	(PR14) 1	1	1	1	?	(PR14) 2500
PR57-62	1879	—	6	6	6	6	?	2000
PR16-23	1875	8	0	0	0	0	?	500
PR63-70	1879	—	8	0	0	0	?	500
PR82-9	Jul. 1885	—	—	8	8	8	?	1500
PR24-32	1875	9	0	0	0	0	?	500
PR71-9	1879	—	9	9	9	9	?	2000
PR81	Jul. 1885	—	1	1	1	1	?	2000
		174	184	194	209	211	8+	471,000

—, not issued up to this time.

o, no proofs after this time.

BIBLIOGRAPHY

- Brazer, C. W.: A review of the proof section of Scott's 1944 U. S. Stamp Catalogue. E.-P.J., 1 No. 1:25, 1944.
- Chase, C.: Remarks on the die and plate proofs of the Franklin carrier stamp. *ibid.*, 1 No. 3:123, 1944.
- Brazer, C. W.: Distribution of U. S. proofs and SPECIMEN stamps 1894-1903. *ibid.*, 1 No. 4:226, 1944.
- : A review of the proof section of Scott's 1945 U. S. Stamp Catalogue. *ibid.*, 2 No. 1:11, 1945.
- : U. S. Atlanta trial color proofs. *ibid.*, 2 No. 1:26, 1945.
- : A review of the proof section of Scott's 1946 U. S. Stamp Catalogue. *ibid.*, 3 No. 1:25, 1946.
- : Printing and selling proofs of postage stamps. *ibid.*, 3 No. 3:152, 1946.
- : A review of the proof section of Scott's 1947 U. S. Catalogue. *ibid.*, 4 No. 2:109, 1947.
- : A historical catalog of U. S. stamp essays and proofs. The 1847 issue. *ibid.*, 4 No. 2:115, 1947.
- : Varieties of U. S. essays and proofs. *ibid.*, 4 No. 2:149, 1947.
- : A review of the proof section of Scott's 1948 U. S. Catalogue. *ibid.*, 5 No. 2:83, 1948.
- : Scott's 1949 U. S. Catalogue review of proof section. *ibid.*, 6 No. 2:75, 1949.
- : Distribution of the 1890 proofs *ibid.*, 6 No. 3:133, 1949.
- : A review of the proof section of Scott's 1950 U. S. Catalogue. *ibid.*, 7 No. 2:77, 1950.
- : Brazer's office burglarized. *ibid.*, 8 No. 1:41, 1951.
- : Scott's 1952 U. S. Catalogue. Proof sections, including the 1915 small die proofs. *ibid.*, 9 No. 1:41, 1952.

- : U. S. proof distribution 1893-1915. *ibid.*, 9 No. 5:228, 1952.
- Wylie, Wm. W.: Editorial, *Western Stamp Collector*, Jan. 19, 1952.
- Brazer, C. W.: Review of proof section of Scott's U. S. Catalogue 1953. *E.-P.J.*, 10 No. 2, 1953.
- : U. S. proof distribution 1903-1909, Scott's U. S. Catalogue 1953, *ibid.*, 11:40, 1954(41).
- : E. H. Mason's collection in 1914. *ibid.*, 11:58, 1954(41).
- : Scott's 1955 U. S. Catalogue proof and specimen section. *ibid.*, 12:98, 1955(46) (states that 1¢, 3¢, 6¢, 10¢, 24¢, and 80¢ 1873 CBN Co. on card are scarce).
- : John R. Klemann, Greatest dealer in U. S. essays & proofs, *ibid.*, 12:225, 1955(48).
- : U. S. proof panes in Ackermann collection. *ibid.*, 12 No. 3:135, 1955. (Collection inventory contained 215 panes of 20 to 150 each of cardboard plate proofs, from Earl of Crawford collection. Here Brazer says 177 U. S. plate proofs on card distributed in 1879 in 17 envelopes labelled "Proof Specimens," POD presentation letter dated Nov. 21, 1879. In 1885, 184 proofs on "thin card" with letter dated Oct. 3, 1885. Last presentation letter dated May 18, 1893, with 211 proofs in 19 envelopes. Some time after Jul. 1, 1894, BEP destroyed all stamp plates of printer companies. Ackermann sheets noted in color and thickness 5th emission. Note—4 extra proofs were inverts of 1869 issue.)
- : John A. Klemann. *ibid.*, 12 No. 4:225, 1955. (In this obituary notice is mentioned a "full set of 211 sheets of the 1894 printing of cardboard proofs." Also mentioned is the fact that Dr. J. A. Petrie originally had all the 1885 Atlanta trial color panes of proofs, the 1869 sheets of inverted centers, and the above. These are the ones sold to the Earl of Crawford in 1904. Klemann bought all of the latter's U. S. collection in late 1915. Klemann was owner of Nassau Stamp Co., and owned greatest assemblage of proofs ever put together.)
- : Historical catalogue of U. S. stamp essays and proofs. *ibid.*, 13:115, 1956(50).
- Cabeen, R. McP: Research on the cardboard proofs of 1894. *ibid.*, 14:89, 1957(54).
- Dos Passos, C. F.: An apparently unrecorded variety of the 10-cent blue-green reprint of the 1857-60 issue. *ibid.*, 14:93, 1957(54) (43P4 printed from new 100-subject plate made by CBN Co. for Centennial Exposition in 1876).
- Cabeen, R. McP: Ackermann and Eagle collections now at Smithsonian. *ibid.*, 15 No. 4:176, 1958 (notes two blocks of six showing cracked plate of Franklin Carrier in plate proof. India or card?)
- Ehrenberg, R. D.: Proofs of the U. S. Official stamps, *ibid.*, 19 No. 1:3, 1962. (States that there were 5 cardboard proof printings: 1st thick/dull; 2nd thin/; 3rd medium/bright; 4th thinner than 3rd/not so bright; 5th (1894?) thicker/less bright. Inverted States in sheets of 10 (how many?) printed same time as inverted 1869's. At least 2 sheets of \$20, since B4 appeared in late 50's.)
- : Proofs of the U. S. official stamps. *ibid.*, 19:3, 1962(73). 1894 printing State Department sheets of 10(x 50) \$2, \$5, \$20 sheets inverted.
- Altman, S.: A glimpse into the past. *ibid.*, 21:116, 1964(83).
- York, N. D.: The distribution of U. S. postage stamp essays and proofs. *ibid.*, 22:163, 1965(88).
- Weiss, W. H., Jr.: Essays and proofs of the U. S. one-cent 1861 stamp. *ibid.*, 28:56, 1971(110).
- Schueren, F. P.: An essay-proof history of the U. S. 1869 issue. *ibid.*, 28:75, 1971(110).
- Bower, W. R.: Ultraviolet identification of U. S. postage due stamps and proofs. *ibid.*, 28:99, 1971(111).
- Dos Passos, C. F.: An unrecorded official envelope containing cardboard proofs of U. S. postage stamps in use in 1886. *ibid.*, 29 No. 2, 81, 1972.

IRISH ESSAYS OF 1922 SUBJECT OF ROBSON LOWE MONOGRAPH

1922 Ireland 1972, by Robson Lowe. Monograph, 12p.; 89 illustrations. Published by Robson Lowe Ltd., 50 Pall Mall, London SW1 Y 5 JZ. Price 50p. including postage.

Released coincident with the golden jubilee of the first definitive postage stamp of Eire, which was celebrated by a commemorative stamp issued during the first week of December, 1972, this record of the essays made for the definitive stamps is most timely.

The records show that 129 designs were submitted and of these 85 are illustrated with a commentary, all but six having the artist's name attached. No record is known of the other 44 designs.

The stamps and postal history of Ireland have become a popular subject with collectors, particularly the issue which remained in constant use over 45 years. The craftsmanship of the Government Printing Works in Dublin receives a tribute, as the author points out that no error of catalogue rank has appeared and suggests that this is a world record.

A World-Renowned Stamp Engraver - Louis Eugene Mouchon

By Henri Tristant

Académie de Philatélie, Paris, France
(Translation by Robert G. Stone)

PREFACE

Henri Tristant's article that follows confronts us with some facts to boggle the philatelic mind. Although there have been some stamp *designers* whose work and style was dominant for many years in the issues of a country, here we have the case of *one engraver* whose work dominated the stamps of a large group of issuing units for over half a century. And curiously, though the designers of all these stamps were various, there is a marked similarity in their style, mostly allegorical figures in conservative classical form, for which the engraver, too, had a personal taste, but that was apparently just a coincidence of time, official policy and popular sentiment. What Tristant wishes to remind us, is that the enormous spread of use of Mouchon's products represents not only a recognition of and satisfaction with his talents but also a stupendous, subtle, cumulative, cultural impact. Sadly, we note that Mouchon's one attempt at designing a French stamp "bombed" with the public.—R. G. Stone



THE NAME of engraver Mouchon is known to nearly every serious philatelist: all the catalogues have justly chosen it to designate the design-type of the middle-value typographed stamps issued for France in 1900, designed *and* engraved by this celebrated artist and bearing the effigy of the "Goddess of the Rights of Man." At the *Salon des Artistes* (Paris) in the same year, Mouchon (already decorated in 1895 with the *Légion d'Honneur*) received the *Medaille d'Honneur* in recognition of his world-renowned talent.

Louis-Eugène Mouchon, born in 1843, was for over a quarter century the quasi-official engraver responsible for most of the emissions of the *Atelier des Timbres-Poste* while it was first under the *Banque de France* and later (1880-) under the government. In 1875, they asked him to engrave the die for the original design of Mon. J.-A. Sage

representing the allegorical group "Peace and Commerce." The well-known difficulties which he encountered in that task provided the opportunity to measure his ability and great talent.

Following the stamps of the Sage type (in its two versions), which was in postal use over a quarter of a century, three new design-types appeared in 1900: the Blanc, Mouchon, and L.-O. Merson. But the Mouchon type (used for the middle denominations), in spite of some modifications to improve it, had only a brief currency in Metropolitan France. For in 1903 it was replaced by the Sower types designed by Roty—who was incidentally Mouchon's closest friend—the engraving of which had been assigned to Mouchon. It was Mouchon who engraved the successive variations of the Sower type, from the Sower with lined background to the cameo Sower (whose longevity is well known).

During the course of these early years of the century, the first five stamps for the military franchise (Law of 1900) were obtained by overprinting "F.M." on Mouchon and Sower stamps.

DISTRIBUTION OF HIS WORK FOR THE FRENCH COMMUNITY

The stamps engraved by Mouchon for the French postal service had not only an exceptionally long period of use, but also a global diffusion wherever the tricolor floated; to wit:

——in the original form of the Sage type of the *Metropole*; used also in Monaco, Algeria, Tunisia, Tangier, Tripoli; and in French offices in Egypt, Levant, China, Zanzibar and Madagascar; and in the posts of some of the various colonial expeditionary forces, including the famous Congo-Nile Mission of Capt. Marchand;

——in the form of Sage stamps overprinted for use in French offices in Morocco, Levant, Port-Lagos, Alexandria, Port-Said, Zanzibar, Madagascar and China;

——in the form of French Mouchon-type stamps used regularly at Tripoli, ports of Tunisia, Levant and throughout Algeria;

——in the modified Mouchon types for overseas offices, inscribed "Postes Francaise" at top and name of territory or place at bottom: Maroc, Levant, Crète, Chine, Cavalle, Dédeagh, Alexandrie, Port Said, Zanzibar, and by surcharge on Levant for Castellorizo and Ile Rouad, while the unsurcharged Levant were specially issued to French offices in Ethiopia in 1906;

——in the form of French Sowers types used in Algeria, Tripoli, and other Mediterranean ports;

——in the form of Sowers surcharged in 1914-18 for Morocco (Red Cross), and for occupied Levant areas (Cilicia, Syria, Great Lebanon) later put under French mandates;

——and finally Sowers used in the 1st World War by the French *Armée d'Orient*, and by Serbian, troops (Corfu).

Long after the death of the celebrated artist, the Mouchon and Sowers Types were still being issued; for example:

——Mouchon types at offices in Alexandria and Port Said with surcharge "Caisse d'Amortissement" and surtax (Dec. 1930 to 31 March 1931);

——Sowers, lined and cameo, specially printed and surcharged in 1924-5 for Algeria, and in 1931 for Andorra;

——Sowers, supposedly given up at the beginning of World War II, reappeared in 1960-61, bicolored with lined background, in two values. Will they be the last? No one can say that we will not see it in rejuvenated form on the occasion of some international exposition or in 2003, the centenary of its birth!

The activity of Mouchon was also displayed over the last quarter of the 19th century for the posts of French colonial territories, most of whose stamps of that period having been engraved by his hands, even though his name doesn't always appear on the vignettes. We cite:

—the last two emissions of the General Issues for the Colonies, the Sage type (imperforate 1877-), and the “seated goddess” (commerce and navigation) type of Alphée Dubois (1881-) that received many surcharges, too, around 1884-93;

—finally, the flood of issues of 1892-3 in the Group type for each colony, also designed by A. Dubois. Many remainders of these issues, some of which didn’t first appear until 1907 and others still being printed for some places as late as 1910, were surcharged in 1912 with “05” and “10.”

We owe to the talent of Mouchon also:

—the first two sets of Monaco with effigies of Prince Charles III (1885) and Albert I (1891-4);

—and the second issue of Tunisia (1888-1901), of which some values were punched “T” for dues, and some surcharged with new values in 1903 and 1908.

The Mouchon-engraved stamps, all executed in the same small format as the concurrent stamps of France, gave rise to divers printing innovations:—the printing of sheets with panes in the “windmill sails” arrangement (due to the pressmen’s “work and turn” procedure), the format of sheets of 300 subjects in two half-sheets of 150 each comprised of panes of 25 (5 x 5), and after 1891 the insertion of “*millésime*” (last year-digit) numbers in the vertical gutters.

There were entires, postcards, letter cards and wrappers with the vignettes of Sage, Mouchon, and Sower types, as well as for Tunisia, Monaco, French offices and the Colonies.

One can see that with such diverse and numerous issues of Mouchon engravings from France, offices, Colonies, etc., mail from and to all the major continents could be encountered with them over at least a half century. And the French seapost ships used them on board as they steamed over all the great oceans of the world.

WORK FOR OTHER COUNTRIES

The talent of Mouchon obtained a reputation extending well beyond the purely national sphere. Among his works for foreign countries that one should not overlook is the Netherlands issue of 1898 with the effigy of the crowned Queen Wilhemina on the large-format high values, in which the fine engraving is remarkable.

Mouchon also engraved the seven values of the first issue of Ethiopia bearing the effigies of Menelik II and the Lion of Judah, as well as entires and postcards (1894-6) designed after the medals of Lagrange struck by the Paris Mint for the Ethiopian thaler coins. The stamps and cards were only valid for internal use and were surcharged in 1901-08. One can find them in 1906-08 addressed abroad with additional frankings in the Mouchon Levant type—both the Ethiopian and French vignettes having been engraved by the same artist, surely a most curious and undoubtedly unique situation in postal history.

(Not to be reprinted without author’s permission—H. Tristant, 1 rue de la Mission Marchand, F75016, Paris, France.)

BRITAIN’S JIGSAW PUZZLE STAMPS

The modern stamp designers of Britain know no inhibitions. One of the most un-British designs is that used for the commemoratives marking the nation’s entry into the European Communities (Common Market) in January, 1973. It consists of interlocking jigsaw puzzle pieces in a free form pattern, with one of the pieces bearing a Union Jack motif to signify Britain.

The three photogravure stamps, printed by Harrison and Sons, were designed by Peter Murdoch. In this, his first venture into stamp design, he tried “to capture the spirit of the closer involvement of Britain with the other countries . . . with a symbolic representation of this historic event.”

“Preface to a Stamp Collection”

(An article with this title, written by Ken Roberts, appeared in the July 1973 issue of Stanley Gibbons' *Stamp Monthly*. It is essentially an introduction to essays and proofs with emphasis on the procedures followed in France. Because of the ambiguous terminology used, it is not reprinted here. However, Robert G. Stone, in commenting on the article, wrote the following critique which does contain useful insights and information.)

Critique by Robert G. Stone

SO far as the section on the Paris Atelier goes, Mr. Roberts tends to imply that certain practices, which are really as far as I know only definitely for France, also apply to the issues made for other countries; that may not be the case.

ENGRAVING PROCEDURES

The engravers for the Atelier used to make reproductions of the painting down to six times stamp size, and I have never heard that they imprint the design on the die block (as is done in some countries). In fact, it is said that Decaris has sometimes engraved directly on the die without a finished sketch reduced. I think it likely that each engraver has his own methods about this.

The limitation to 18 engravers' proofs from an unhardened die was instituted in 1956 by the French, but it may not apply to all the other countries whose stamps are made by the Atelier. In addition to the 18 copies, some progress proofs are pulled by the engraver before he submits the die. After the die is hardened (with or without numeral), probably more proofs are often made for the engraver, if only to appease him, or for officials, perhaps informally and without official seal. The artists' proofs so-called used to appear in more varieties of color than Roberts mentioned—blue, purple, and maroon, I have seen, e.g.

The figures quoted for quantities of deluxe proofs are probably not reliable. Some catalogs have listed larger quantities, even before the magic 1958 date, and dealers have told me that they have been offered quantities up in the hundreds of some.

HAND-COLORED PROOFS

The question of hand-colored proofs is one on which you hear various stories.

Dealers will tell you that they have obtained hand-colored proofs from the engravers or designers “on order,” or that they were made by the artist for friends or on request. None of the ones I have seen were in the issued colors, or if they were in the same hues, those hues were not distributed over the design in the same way as on the stamp. It is also said that the artist sometimes colored a proof to get an idea how it would look in color or to suggest the colors in which he would like to see the stamp printed. (These suggestions were seldom followed.) There is no question that the hand-colored items are generally rare and not seen for many designs.

TRIAL COLORS

On the color trial proofs of the three or six-color stamps in recess, Roberts has some misconceptions because he hasn't seen enough of them. There were probably more than 20 different trial sheets in some cases, as suggested by the great quantities that Comte Exelmans had for Morocco issues, and so more than 200 strips can exist. For France the quantities may be quite limited but there are indications that for the other countries they could be more, even for philatelic demand.

The distribution of colors is more varied than Roberts indicates. Some sheets had vertical rows with alternating colors, and if only two colors were to be used there would be two rows repeating the colors of the first two rows. The fifth row having the combined colors was often not uniform in that the distribution of the colors within the design could vary some from cliché to cliché (easily overlooked if you don't examine carefully).

It seems to be true as a rule that no two sheets had the same colors or arrangements of the colors, but this is hard to prove if no more than several sheets alike

were made. The proofs in the issued color and distribution are rarely found, as they were presumably archived or controlled, but some trials that are very close to the printed may appear to be same as the stamp unless the whole sheet can be inspected minutely.

The "fanciful colors" that Roberts mentions are probably for the independent republics, not France. In view of the great labor of cutting the inking rolls for these proofs, one can be sure the frugal French are not going to spend the time and money to make fanciful ones.

Roberts says one should collect the color trials in strips of five. He should add that the strips at bottom of sheet carry the pencilled color numbers and are of greater interest; also since there are variations along the vertical rows, one should collect the whole pane or sheet if he can get it and afford it. The dealers usually cut up the sheets as soon as they obtain them, as they sell quicker and probably net more that way.

Most of what Roberts writes applies only to the post-World War II or post-1949 period.

Stamp of the Handsome Barn

The "handsomest barn in England" appears on one of four special stamps commemorating the 400th anniversary of the birth of architect and designer Inigo Jones issued August 15, 1973.

The stamps, which also feature court masque costumes and scenery and a lodge built by Jones at Newmarket for Prince Charles—later Charles I—were designed by Rosalind Dease.

The four stamps in two pairs se-tenant are of 3p. and 5p. values. One of the 3p. stamps shows the famous Tuscan portico of St. Paul's Church, Covent Garden, London. This church was "the focal climax of the piazza of Covent Garden" which Jones, at that time Surveyor of the King's Works, designed on commission from Francis Russell, fourth Earl of Bedford. The Earl had cautioned Jones not to "go to any considerable expense" on the church for, he said, "I wou'd not have it much better than a barn." "Well then," replied Jones, "you shall have the handsomest barn in England."

The other 3p. stamp of this pair shows costumes for Oberon and Titania, designed in 1611 for Ben Jonson's masque, *Oberon And The Faery Prince*, which had been commissioned by Henry, Prince of Wales.

Prince's Lodging, Newmarket, demolished in the 1660's in the reign of Charles II, is seen on one of the 5p. stamps. The other 5p. shows the stage scenery for the Oberon masque.

The drawing for Prince's Lodging, Newmarket, is taken from an original Inigo Jones pen-and-wash drawing in the collection of the Royal Institute of British Architects. The St. Paul's illustration is based on an 18th century engraving (the side gateways were removed during renovation work between 1878 and 1882). The court masque costumes and stage design are also from original Inigo Jones drawings in the Duke of Devonshire's collection at Chatsworth.

Son of a Smithfield clothmaker, Inigo Jones was born on July 15, 1573. He was, in his

youth, "put apprentice to a joiner in St. Paul's Churchyard" but, showing promise as an artist, was sent under the patronage of William Herbert, third Earl of Pembroke, to "Italy and the politer parts of Europe."

While in Italy, Inigo Jones learned much of the architecture and designing of theatres and theatrical scenery. It was in his design for court masques—the fashionable entertainment performed by and for nobility and unlike that for "common people" staged at the Globe—that he became the first to introduce moveable and intricate scenery to the English stage. The poet, Samuel Daniel, praises Jones's ingenuity: "In these things, wherein the only life consists in show, the art and invention of the architect gives the greatest grace and is of the utmost importance."



Harrison & Sons won in 1973 the Cerutti-Harris Trophy, a major printing world award for outstanding achievement in reel-fed photogravure. It links with the London *Evening Standard's* souvenir magazine published for the Tutankhamun Exhibition in the British Museum, for which they produced the color preprints. On the newspaper's instructions five specially developed inks were used. Extensive secret trials to find the right ink formation and press running conditions coincided with the Queen's visit of the High Wycombe plant in May, 1972, on the occasion of the Silver Wedding stamp printing, and aroused special interest.

Waterlow Sample Stamps

By Marcus Samuel

(Continued from JOURNAL No. 118, Page 80.)

Note: The illustrations show some listed items with overprints which are not included in the listing. This is because the listing is restricted to items in the 1968 "find," but the opportunity has been taken to illustrate some with the rare overprint type 2 which were probably circulated as samples much earlier.

MS						
Stamp	Color	Plate Format	Refer- ence Number	Over- print Type	Perfo- rated	Punched



Ethiopia 1930 revenues

COUNTRIES IN AFRICA

Ethiopia Revenue, Lion design

5c. "Experimental on Uruguay tint —for agents in Cuba."	Mauve with ornamental background	—	2065	I	—	—
Ditto				I	X	X
5c.	Violet-blue with lined background	—	?	I	X	X
10c.	Carmine	—	2058	I	—	—
Ditto				I	X	X
Ditto	Green	—	2059	I	—	—
Ditto				I	X	X

Liberia

1892						
1c.	Brown	—	409	—	—	—
Ditto				I	X	X
2c.	Orange	—	410	I	—	—
Ditto				I	X	X
4c.	Black and deep purple	—	411	—	—	—
Ditto				I	X	X
6c.	Brown	—	412	—	—	—
Ditto				I	X	X
8c.	Black and green	—	413	—	—	—
Ditto				I	X	X
12c.	Slate-purple	—	414	—	—	—
Ditto				I	X	X
16c.	Olive-grey	—	415	—	—	—
Ditto				I	X	X
24c.	Dull blue	—	416	—	—	—
Ditto				I	X	X
32c.	Dull ultramarine	—	417	—	—	—
Ditto				I	X	X
\$1	Black and brown	—	418	I	—	—
Ditto		5 x 2	418	I	X	X
\$2	Green	—	419	I	—	—
Ditto		5 x 2	419	I	X	X
Ditto				I	X	—



Liberia 1892



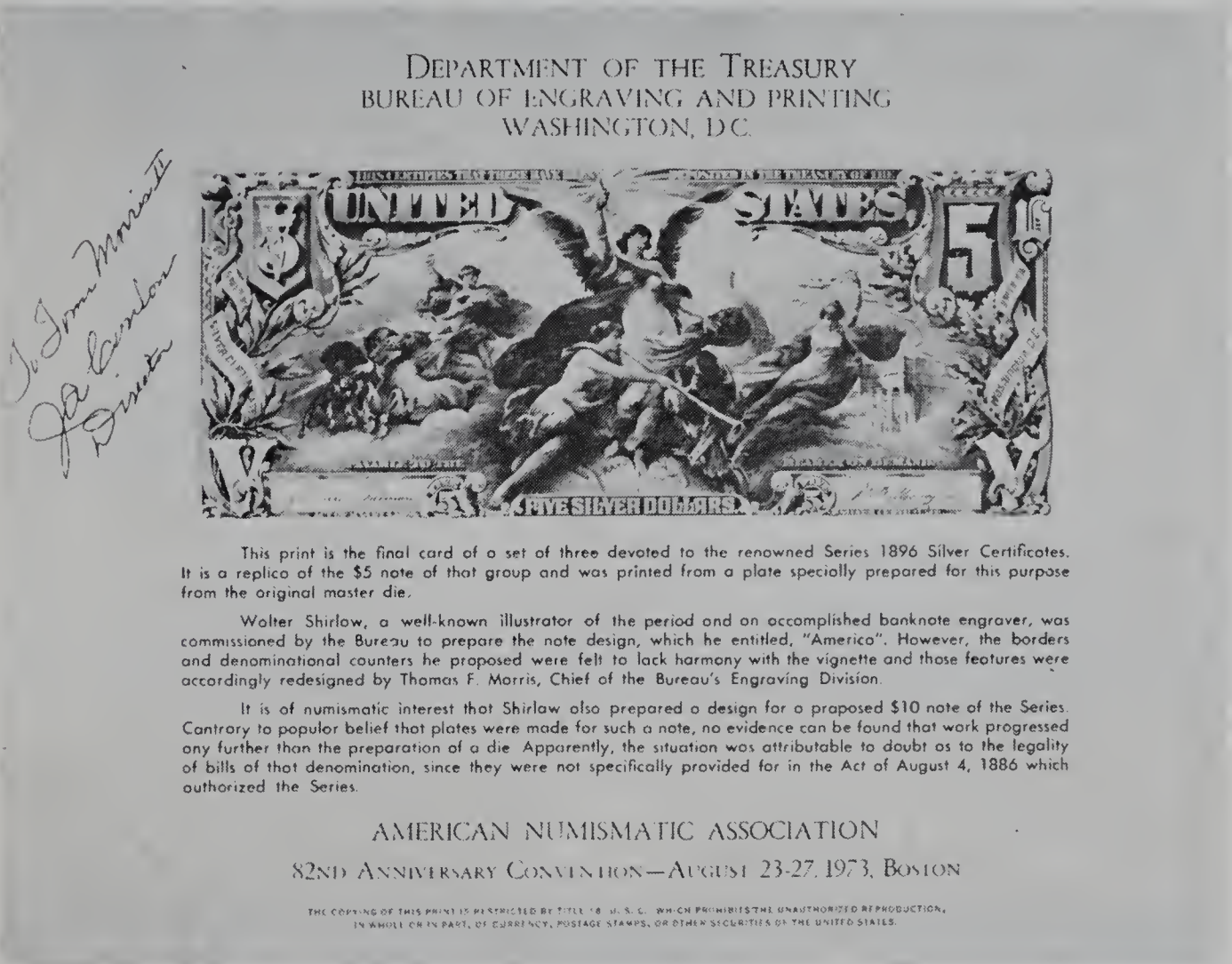
Liberia 1938

\$5	Black and violet-blue	—	420	1a	—	—
Ditto				1	X	X
1894 triangular						
5c.	Black and grey-brown	—	421	—	—	—
	Black and red-brown	—	?	—	—	—
	Black and gray	D/P	?	1	X	X
	Black and green	D/P	?	1	X	X
	Black and greenish yellow	D/P	?	1	X	X
	Black and sage-green	D/P	?	1	X	X
	Black and lake	D/P	?	1	X	X
	Black and vermilion	D/P	?	1	X	X
	Black and lilac	D/P	?	1	X	X
	Brown and grey	D/P	?	1	X	X
	Brown and vermilion	D/P	?	1	X	X
	Brown and lilac	D/P	?	1	X	X
	Green and greenish yellow	D/P	?	1	X	X
	Green and vermilion	D/P	?	1	X	X
	Green and lilac	D/P	?	1	X	X
5c. "O S"	Chestnut and green	—	422	—	—	—
Ditto	Chestnut and green	4 x 2	422	1	X	X
1938 Air						
1c.	Ultramarine	—	1936	1	X	—
Ditto				1	X	X
2c.	Orange	—	1935	1	X	—
Ditto				1	X	X
Ditto				5	X	—
Ditto				5	X	X
3c.	Grey	—	1936	1	X	—

Ditto				1	X	X
Ditto				5	X	—
Ditto				5	X	X
4c.	Maroon	—	1937	1	X	—
Ditto				1	X	X
Ditto				5	X	X

(To be continued)

Bureau Souvenir Card Honors Thomas F. Morris



Tom Morris’ father, Thomas F. Morris, Sr., has been honored by the inscription on the Bureau of Engraving and Printing’s American Numismatic Association 1973 souvenir card which pictures the \$5 “educational note.” It reads:

“Walter Shirlaw, a well-known illustrator of the period and accomplished bank-note engraver, was commissioned by the Bureau to prepare the note design, which he entitled, ‘America.’ However, the borders and denominational counters he proposed were felt to lack harmony with the vignette and those features were accordingly redesigned by Thomas F. Morris, Chief of the Bureau’s Engraving Division. It is of numismatic interest that Shirlaw also prepared a design for a proposed \$10 note of the Series. Contrary to popular belief that plates were made for such a note, no evidence can be found that work progressed any further than the preparation of a die. Apparently, the situation was attributable to doubt as to the legality of that denomination, since they were not specifically provided for in the Act of August 4, 1886 which authorized the Series.”

For a somewhat different version of these events, read Mr. Morris’ account in JOURNAL No. 98 or in his book *The Life and Work of Thomas F. Morris*, which illustrates many of Shirlaw’s drawings for the note.

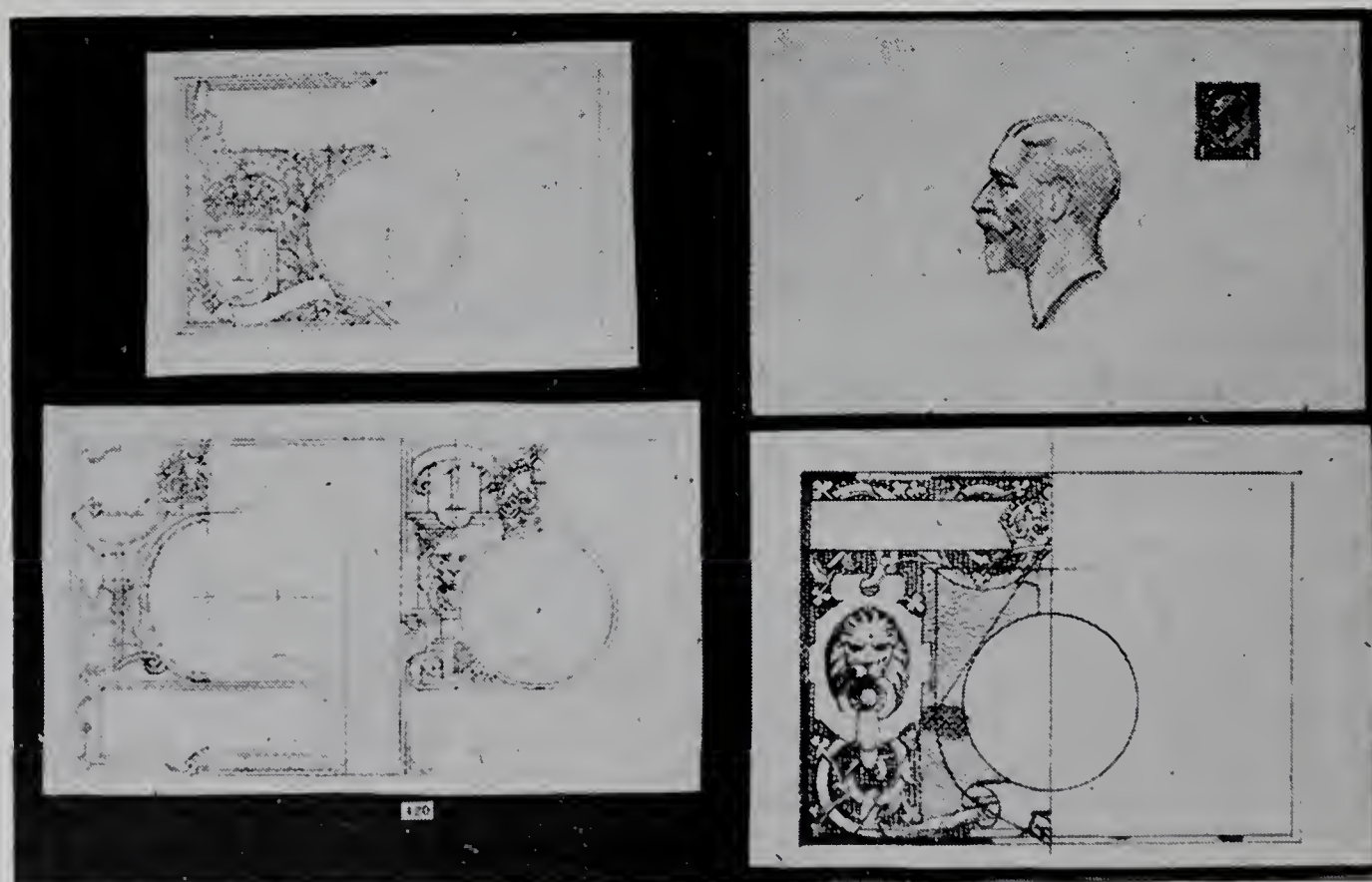
Canadian Revenue Essays and Proofs

Dudley Atwood included in his display of April 12, 1972, many intriguing essays and proofs of Canadian bill stamps. Shown here is a three-part progressive proof or, more correctly, die essay: First the medallion; second, the medallion plus a partial frame (right side unfinished); third, the medallion plus the top and side frames but minus the bottom and numerals. Those parts were cut out so that when the mock-up was superimposed over number two the complete frame would be evident.



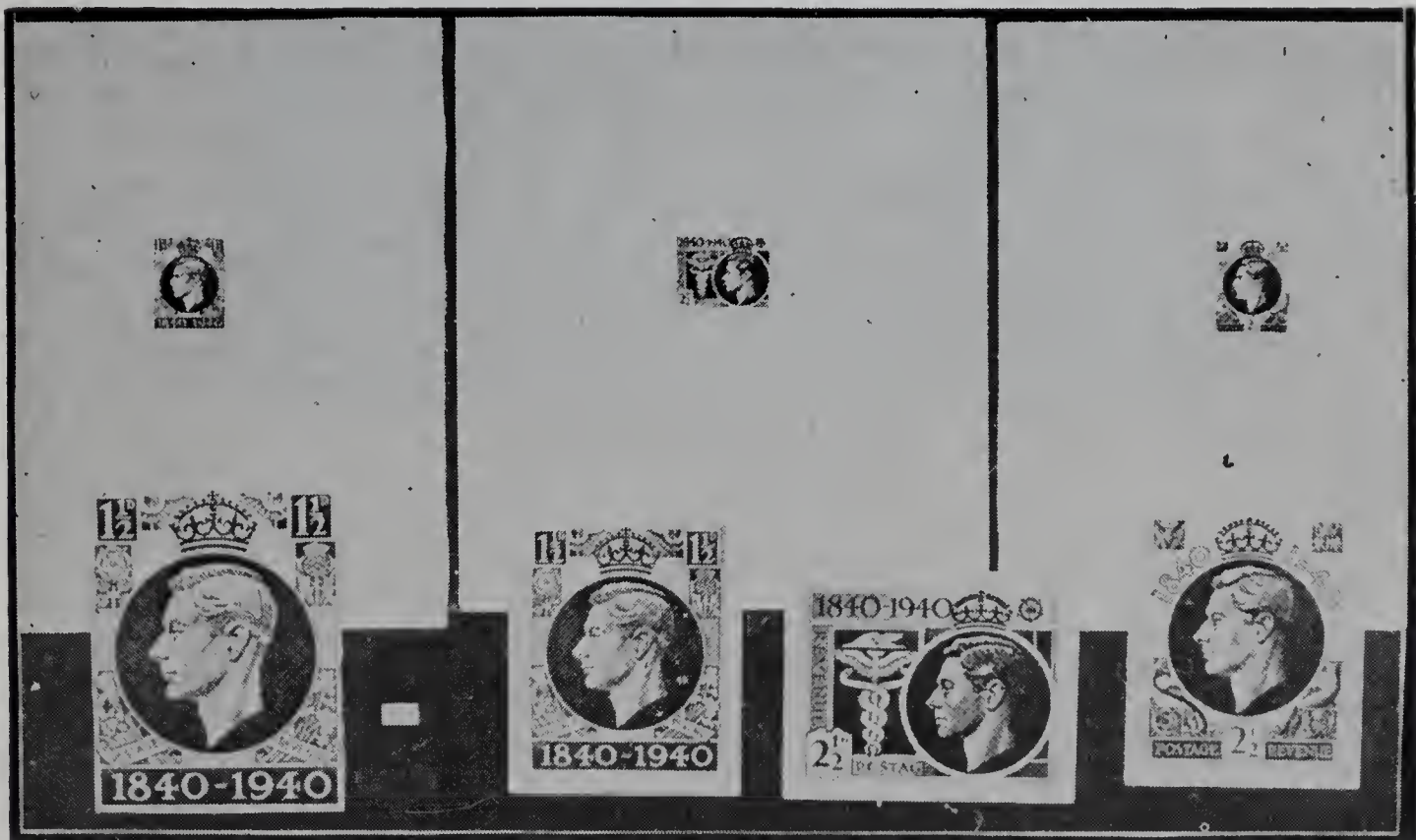
British Wembley Exhibition Essays

Shown in the catalog of the Jan. 19-20, 1973 auction sale of Richard Wolffers, Inc., San Francisco, was a set of working essays by Harold Nelson for the 1924 Wembley Exhibition issue (Scott Nos. 185-186). It consisted of three pencil sketches and one colored pen and ink sketch. As reproduced here, they seem to be concentrated on the frame area for the head, the head itself, and border ornamentation. None was used in the final version.



Essays for Britain's Stamp Centenary Issue

Shown in the catalog of the Jan. 19-20, 1973 auction sale of Richard Wolffers, Inc., San Francisco, was a group of essays in various forms for Britain's 1940 issue, Scott Nos. 252-257. All were done by Harold Nelson, one for the 1½d. and two for the 2½d., in 3 x 2¾ inch enlargements. Also, they were produced in stamp size in simulated die sinkage. In addition, a pen and ink drawing for the 1½d. was included in the group reproduced here.



NORWEGIAN TROLLS IN STAMP DESIGN

Whimsical trolls of the kind often seen in doll form at novelty stores appear on a Norwegian three-stamp issue of Nov. 15, 1972. The designs reproduce drawings by the Norwegian artist Th. Kittelsen (1857-1914), well known for his folk tale illustrations and depictions of trolls. The trolls are phantoms, created in former days by popular superstition and later on given substance by Kittelsen in his masterly drawings. Two of the motifs stem from Norwegian fairy tales, while the third one, "the troll who wonders how old he is," depicts Kittelsen's last troll painting made a few years before his death.

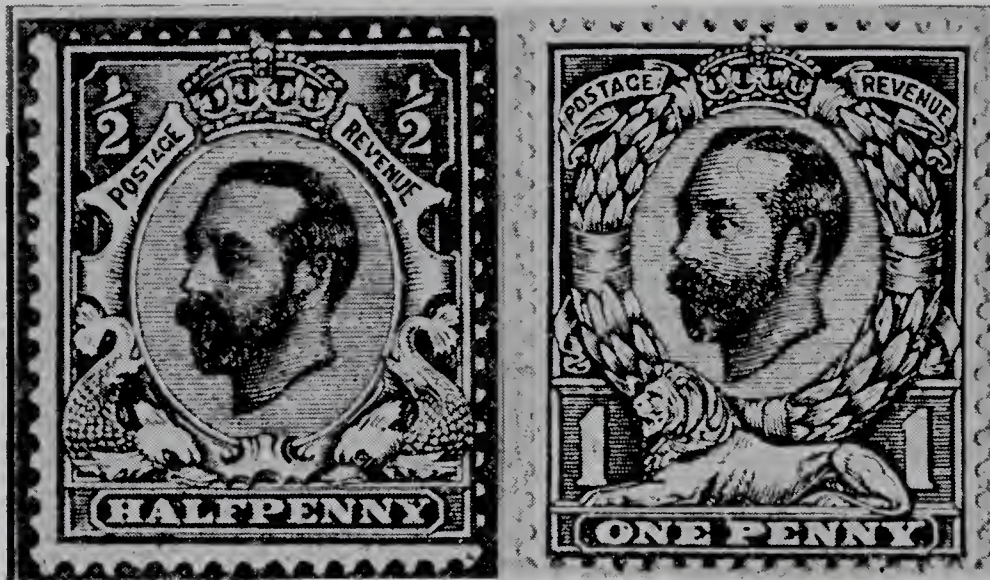
One of the better intaglio-printed sets of 1973 came from Norway. It pictures one Jacob Aall, politician, industrialist and writer of the 18th and 19th centuries. The vividly lifelike portrait is set within a chaste frame, with the spare inscription in complementary typefaces.

SWEDISH STAMP BEAUTY CONTEST OF 1972

In a competition sponsored by the Swedish Post Office, 39,618 people from 53 countries voted for that nation's most beautiful stamp of 1972. First place winner, with nearly eight thousand votes, was "The King giving the speech from the throne," taken from the commemorative booklet of stamps issued for the late Gustaf VI Adolf's 90th birthday. "Spring" from the booklet "Environmental Conservation 72" came in second and got 6,690 votes. "Lady with a Veil" from the "Swedish Art from the XVIIIth century" booklet got 4,322 votes for third place.

Designing Britain's George V Stamps

By Barbara R. Mueller



The troublesome designs

The first decade of the 20th century was not one of artistic stamp achievement for Britain. Despite high hopes for the Emil Fuchs' Edwardian design, the General Post Office failed to win lay or professional approval for the Austrian artist's concept. Smarting from that criticism, the postal officials determined to produce a thoroughly British design for the new reign of George V. However, they were hampered from the start by a conflict with the new monarch.

The authorities, with the advice of the president of the Royal Academy, selected George Eve to draw the designs. The king intervened with his personal choice, Bertram Mackennal, an Australian-born artist and sculptor who designed for the famous Coalport Potteries. He was enamoured of classic allegory, which stood him in good stead with the Royal Mint, for whom he designed the widely acclaimed George V coinage.

Yet his first stamp essays were rejected by the king. The temperamental artist refused to make more until after nearly a month of pressure and persuasion. Working under a deadline, he submitted new designs for the 1/2d and 1d in September 1910. The king kept them for two weeks before returning them with four pages of comments and suggestions. Mackennal finally incorporated the changes into revised designs by Christmas, and the GPO promptly sent them to the engraver, probably without notifying the king because of the shortage of time.

New printers, Harrison & Sons, were to take over the stamp production contract from De La Rue in January, 1911, and begin production of the new designs (Scott's type A80-81) to build up a stock for sale on Coronation day, June 22nd. George Eve, the GPO's first choice as designer, had meanwhile prepared the frames for the values above 1d (using the Mackennal head) in a restrained Art Nouveau style. His work was finished in ample time, but the Mint, inexperienced at its assigned task of preparing dies and plates, and Harrison, equal novices in stamp printing, were hard pressed to meet their schedules. They did produce enough stamps to supply some offices on the 22nd and to give the critics another opportunity to lambaste British taste as typified by the king's black eye and the lion's gaunt ribs. One newspaper even suggested calling in a French designer. Changes were eventually made (reengravings in 1912 and replacement altogether a year later) but not before millions of the blotchy green and red stamps were circulated as mute evidence of bureaucratic bungling, artistic stubbornness, and cheap printing.

Report of Auction Sales of Essays and Proofs

Auction catalogs should illustrate all essays not illustrated in standard catalogs.

Kenneth Minuse, 1236 Grand Concourse, New York, N.Y. 10456 for sales of British North America essays and proofs.

Falk Finkelburg, Box 44, Cambria Hgts. Sta., Jamaica, NY 11411 for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs. The essay and proof numbers are Scott's stamp numbers with E.P.S. catalog abbreviations. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

J. N. Sissons, Ltd. Toronto, Canada. Sale of June 6-7, 1973

Canada

By Kenneth Minuse

Essays

By Bradbury Wilkinson

1p dark green, Colony of Canada	EA	\$240.00
1p blue, Victoria Head	EB	70.00
1p green, Victoria Head	EB	80.00
1p violet, Victoria Head	EB	95.00
6p dark green, Viking Head	EC	155.00
6p violet, Viking Head	EC	170.00

Proofs

1851-52	12p black, scarred die proof	3P1	380.00
	12p bluish green, scarred die proof	3P1	280.00
	12p orange-red, scarred die proof	3P1	350.00
	12p black, plate proof on card, vert. Specimen in red	3PS3-Avr.	210.00
1868-79	15c plum, trial color plate proof on card	29TC4	80.00
1935	50c dark violet-blue, large die proof, signed by C. P. Dawson, the engraver	226P1	270.00
1938	\$1 dark blue, large die proof, signed by C. P. Dawson, the engraver	245P1	280.00

Imperforates on Stamp Paper in Color of Issue

1870-89	3c orange red, Small Queen pair	37a.	150.00
1898-02	½c black, King Edward VII pair	74a	115.00
1898	2c lavender, Map Stamp pair	85a	190.00
1908	½c-20c complete set Quebec Tercentenary pairs	96-103a	925.00
1917	3c brown, Confederation Issue pair	135a	230.00
1927	1-12c complete set Confederation Issue pairs	141-145a	280.00
1927	5c-20c complete set, Historical Issue pairs	146-148a	175.00
1928-29	1c-\$1 complete set, Scroll Issue pairs	149-159a	350.00
	50c dark blue, Bluenose pair	158a	200.00
	\$1 olive-green, Parliament pair	159a	160.00
1931	10c dark green, Cartier pair	190a	145.00
1932	1c-13c complete set, Medallion Issue pair	195-201a	460.00
1935	1c-13c complete set, Silver Jubilee Issue pairs	211-216a	675.00
	13c dark blue, Royal Yacht block of 4	216a	420.00

Newfoundland

1910	6c brown, litho. plate proof on gummed paper block of 4 ...	92P5	90.00
	9c violet, litho. plate proof on gummed paper block of 4 ...	94P5	90.00

1911 1c-15c black on white card, complete set. trial color ..104-114TC4 115.00

H. R. Harmer Ltd. London, England. Sale of June 4-6, 1973

Canada

Imperforates on Stamp Paper in Color of Issue

1898 2c Map Stamp large margins, block of 485a 192.00

United States

By Lynne S. Warm

Robert A. Siegel, Inc., New York, N.Y. Sale of Sept. 13, 1973

Essays

3c	blue, die Essay on Bond, attributed to Gavit & Co. (Brazer 33E-Cb).	57.50
3c	scarlet, die essay on bond, attributed to Gavit & Co. (Brazer 33E-Cb).	57.50
3c	brown, die essay on bond, attributed to Gavit & Co. (Brazer 33E-Ch).	55.00
3c	cool black, die essay on bond, attributed to Gavit & Co. (Brazer 33E-Cb).	52.50
3c	green, die essay on bond, attributed to Gavit & Co. (Brazer 33E-Cb).	52.50
3c	gray blue, composite die essay on bond, (Brazer 33E-Nde). 33E-L & 33E-N together with addition part impression of 33E-L, card mounted	100.00
3c	dull olive green, deep ultramarine, large die essays on proof paper (Brazer 33E-Ud).	40.00
3c	Washington die essays on bond, wove & proof papers (Brazer 33E-Ud, f, g, h). 18 diff., incl. two pairs	42.50
3c	Washington, lithographed die essays on wove (Brazer 33E-Uh). Seven Blocks, diff. shades, two dry print	35.00
6c	yellow, Lincoln die essay on India, floral ornaments in top corners; no diagonal lines in background, (Brazer 148E-Bc). Fresh, paper transparency from old hinge, otherwise very fine	90.00

Proofs

1851	3c red, plate proof on India, brush stroke obliteration (11Pa). Defective	20.00
1857-75	3c Washington, India proof & essays, 41P & Brazer #33E-Ha, in green & in blue small faults,	35.00
	1c-90c 1857 Reprints, plate proofs on card (40P-47P). Fresh, few thin spots, otherwise very fine, complete set	67.50
	1c-90c 1857 Reprints, plate proofs on card (40P-47P). Complete set, very fine	100.00
1861-66	1c-90c plate proofs on card (63P, 65P, 68P-72P, 76P, 78P). Fresh & very fine	95.00
	1c-90c 1861-66 issues, plate proofs on card (63P, 65P, 68P-72P, 76P). 24c couple faint toned spots, others fine-very fine	40.00
1870	6c carmine, large die proof (148P). Die sunk on 4¾" x 4" card, very fine	140.00
	6c carmine, plate proof on India (148P). Block of nine, small tear in one, others very fine	45.00
	6c carmine, plate proof on India (148P). B. imprint & plate no. 26 block of twelve, small closed tear in one, otherwise very fine	180.00
1873	6c black, trial color proof on India (159TC). T. margin block, card mounted, very fine	32.50
	6c pink, large die proof (159P). Die sunk on 3¼" x 3¾" card, fresh & very fine	150.00
1882	6c brown red, small die proof (208P). Very fine	35.00
	6c rose, "Panama-Pacific" small die proof (208P). Very fine	160.00
1881	3c blue green, plate proof on India (207P). Block, very fine	35.00
1890	1c-90c plate proofs on card (219P, 220P-229P). All values represented, 2c & 3c bit faded, others bright, fresh & very fine	45.00

1894	1c blue, plate proof on card (247P). Block, very fine	47.50
	2c carmine, plate proof on card (250P). Half arrow block, very fine	47.50
	6c Lincoln Officials, "Atlanta" plate proofs (betw. O4TC-O86TC). Seven, Six diff. Depts., two colors of "Justice", couple tiny thin specks, fresh & very fine	42.50
	6c Lincoln, Officials, plate proofs on India, card (betw. O4P-O86P). Sixteen diff., incl. block of Treasury on India, block of Executive on card, nearly all very fine	62.50

Outdated Philatelic Terminology

THE JULY, 1973 edition of the British publication *Philatelic Magazine* printed a letter from Christopher Bradshaw, director of the printing house of Eyre & Spottiswoods, Ltd., specialists in the field of education who have worked as government security printers for 200 years. In the letter, sent to other publications as well, Mr. Bradshaw pointed out that the terminology used by philatelists is often obsolete and that printing matters discussed in philatelic journals are often incomprehensible to the craftsman expert. The letter reads as follows:

"As printers we have noticed in dealing with philatelic material that the terminology used in some technical matters is out-of-date. Because it differs from usage current in the many other fields of life that involve printing, we suspect this is likely to cause confusion. This situation seems to occur even in authoritative publications.

"For instance, letterpress printing, where inked type, etc. marks paper, seems still to be called typography. Nowadays this word is normally used to mean something quite different—the layout and design of whatever is printed, by whatever process. Particularly when the main work is planning and arrangement of letters and words. Today, this design work may involve not just using type, but photographic or transfer lettering, highgrade typewriting, etc.

"Similarly, line-engraving seems to be used in philately to mean intaglio printing. However, the words are now generally used to mean a kind of photographically etched letterpress printing surface, where what *is* to print is *not* removed. This is the exact opposite of intaglio engraving and printing, where ink lodges *in* the engraved marks in the plate.

"We have noticed other points. Collotype is sometimes referred to. This is a fragile (non-relief) process of continuous-tone printing, where ink lodges to varying extents in the crevices of a gelating coating on a glass plate. This process is now pretty well extinct in Britain, because printing is so extremely slow and results tend to be so variable.

"Half-tone seems to be another confusing word. Properly used it describes the basic way of reproducing shades. In itself the method is *not* tied to any particular printing process. It can be, and is, used in printing letterpress, in litho and gravure, the three common large scale methods of depositing ink on paper. Normally there is a fine screen of dots of varying size, little one for light tones and bigger confluent ones for darker tones. In gravure however, though this method is used, it more generally takes the form of little squares of constant size, but etched into the plate in varying depths, so that different amounts of ink are deposited. This is still half-tone.

"Technique seem very relevant to the normal appraisal of stamps. Shouldn't philatelists be up-to-date?"

U.S. Stamp Designers & Engravers

Tentative List

(Continued from JOURNAL No. 119, Page 141.)

By Kenneth Minuse

Date	Designer	Issue	Vignette Engraver	Letter Engraver
Nov. 2, 1965	Robert J. Jones (Modeled by Howard C. Mildner)	5c Christmas Stamp	Charles A. Brooks	Howard F. Sharpless
Jan. 29, 1966	Richard Clark	6c F. D. Roosevelt (Prominent Americans Series)	Joseph S. Creamer, Jr.	Howard F. Sharpless
Feb. 22, 1966	Bill Hyde	5c George Washington (Prominent Americans Series)	Charles A. Brooks	William R. Burnell
Mar. 14, 1966	Frank Sebastiano	8c Albert Einstein (Prominent Americans Series)	Arthur W. Dintaman	George A. Payne
Mar. 16, 1966	Burt Pringle (Modeled by Robert L. Miller)	5c Migratory Bird Treaty	Joseph S. Creamer, Jr.	Howard F. Sharpless
Apr. 9, 1966	Norman Todhunter (Modeled by Robert J. Jones)	5c Humane Treatment of Animals	Charles A. Brooks	Howard F. Sharpless
Apr. 16, 1966	Paul Wehr (Modeled by Victor S. McCloskey, Jr.)	5c Indiana Statehood	Joseph S. Creamer, Jr.	Kenneth C. Wiram
May 2, 1966	Edward Klauck	5c American Circus	Charles A. Brooks	Kenneth C. Wiram
May 21, 1966	Thomas F. Naegele (Modeled by Robert J. Jones)	5c 6th International Philatelic Exhibition	Howard F. Sharpless	
May 23, 1966	Brook Temple (Modeled by Robert J. Jones)	5c 6th International Philatelic Exhibition (Souvenir Sheet)	Howard F. Sharpless	
May 28, 1966	Bill Hyde	4c Abraham Lincoln (Coil) (Prominent Americans Series)	Joseph S. Creamer, Jr.	George A. Payne
June 8, 1966	Patricia Amarentides (Modeled by H. C. Mildner)	2c Frank Lloyd Wright (Prominent Americans Series)	Arthur W. Dintaman	George A. Payne

July 1, 1966	Herbert L. Block (Modeled by Robert J. Jones)	5c Bill of Rights Issue	Joseph S. Creamer, Jr.	Kenneth C. Wiram
July 30, 1966	Edward L. Lewandowski	5c Polish Millennium	Joseph S. Creamer, Jr.	Robert G. Culin
Aug. 25, 1966	Thomas H. Geisman (Modeled by Howard C. Mildner)	5c National Park Service	Joseph S. Creamer, Jr.	Robert G. Culin
Aug. 29, 1966	Miss Stella Grafakos	5c Marine Corps Reserve (50th Anniversary)	Charles A. Brooks	Kenneth C. Wiram
Sept. 8, 1966	Bill Hyde	6c George Washington (Coil) (Prominent Americans Series)	Charles A. Brooks	William R. Burnell
Sept. 12, 1966	Charles Henry Carter	5c Federation of Women's Clubs	Joseph S. Creamer, Jr.	William R. Burnell
Sept. 24, 1966	Robert Bode	5c Johnny Appleseed	Arthur W. Dintaman	Howard F. Sharpless
Oct. 5, 1966	Miss Gyo Fujikawa	5c Beautification of America	Charles A. Brooks	Howard F. Sharpless
Oct. 21, 1966	Herbert Bayer (Modeled by Robert J. Jones)	5c Great River Road	Joseph S. Creamer, Jr.	Kenneth C. Wiram
Oct. 26, 1966	Stevan Dohanos	5c Servicemen-U. S. Savings Bonds	Edward R. Felver	Howard F. Sharpless
Nov. 1, 1966	Howard C. Mildner	5c Christmas Stamp	Edward R. Felver	Kenneth C. Wiram
Nov. 17, 1966	Robert J. Jones	5c Mary Cassatt	Charles A. Brooks	Howard F. Sharpless
Dec. 3, 1966	Thomas Laufer	\$5 John Bassett Moore (Prominent Americans Series)	Arthur W. Dintaman	William R. Burnell
Jan. 30, 1967	Robert Gallatin	1¼c Albert Gallatin (Prominent Americans Series)	Edward R. Felver	Robert G. Culin
Feb. 14, 1967	Walter DuBois Richards	25c Frederick Douglass (Prominent Americans Series)	Arthur W. Dintaman	Kenneth C. Wiram
Mar. 15, 1967	Lester Beal	10c Andrew Jackson (Prominent Americans Series)	Arthur W. Dintaman	Howard F. Sharpless
Apr. 17, 1967	Lee Pavao (Modeled by Robert J. Jones)	5c National Grange	Edward R. Felver	Howard F. Sharpless
May 25, 1967	Ivan Chermayoff (Modeled by Robert J. Jones)	5c Canada Centennial	Edward R. Felver	Robert G. Culin
May 29, 1967	Stevan Dohanos (Modeled by Robert J. Jones)	13c John F. Kennedy (Prominent Americans Series)	Arthur W. Dintaman	Howard F. Sharpless

(To be continued)

Secretary's Report

By KENNETH MINUSE, *Secretary*

1236 Grand Concourse, Bronx, N. Y. 10456

Members Admitted

1294	Elseman, Larry	1299	Leverton, A. M.
1295	Danner, R. F.	1300	Prisco, Louis C.
1296	Abbe, Ernst C.	1301	Andonian, Vahan
1297	Micoine, Colette	1302	Frye, Joe F.
1298	Gabry, Joseph J.		

Applications Received

1303	Czaplicki, Roland, P. O. Box 4635, Inglewood, Calif. 90309 (U. S. 19th Century & Postal Stationery) by Kenneth Minuse
1304	Byne, Richard H., 7518 Buckskin Lane, San Antonio, Texas 78227 (Confederate States of America) by Kenneth Minuse
1305	Stanton, Major Thomas E., 109 Aragona Drive, Oxon Hill, Md. 20022 (U. S. & British North America) by Kenneth Minuse
1306	Rhodes, Sidney, 1400 S. Ocean Drive, Hollywood, Fla. 33020 (Spain, Israel & China) by Kenneth Minuse
1307	Reeves, Edgar L., 1631 Mohawk Trail, Maitland, Fla. 32751 (U. S., Canada & Western Europe) by Kenneth Minuse
1308	Buckwalter, Lawrence, 2295 Pinehaven Drive, Schenectady, N. Y. 12309 (U. S. 19th Century Essays & Proofs, prior to 1930) by Kenneth Minuse
1309	Buchsabayew, Dr. C., 150 West 34 Street, New York, N. Y. 10001 (Dealer) by Kenneth Minuse
1310	Nathans, Dr. Sydney, 320 Captain Road, Longmeadow, Mass. 01106 (Die Essays) by Kenneth Minuse
1311	Cryer, J. C. M., P. O. Box 316, Port Lavaca, Texas 77979 (U. S. Classics, Essays & Proofs) by Harold Van Buskirk
1312	Peyton, Dr. John C., 527 Peabody Square, Memphis, Tenn. 38104 (U. S. Classics) by Kenneth Minuse
1313	Harden, Major Monroe, QTRS 3062A, West Point, N. Y. 10996 (United States) by Kenneth Minuse
1314	Kuttner, William R., 3535 Chevy Chase Lake Drive, Apt. 310, Chevy Chase, Md. 20015 (Cuba) by Kenneth Minuse
1315	Yollis, Irv., 261 West 22nd Street, New York, N. Y. 10011 (U. S. prior to 1930) by Kenneth Minuse
1316	Simmonds, W. E., Data Draft Corp, John Hancock Center, Chicago, Ill. 60611 (Great Britain to 1900, Panama, Australia) by Kenneth Minuse
1317	Shumsky, Allison D., 9476 W. Bay Shore Road, Traverse City, Mich. 49684 (U. S. Departmentals & Revenues, France Offices Abroad & Colonies) by Kenneth Minuse

Change of Address

951	Buckley, Leonard E., to Damascus, Md. 20750
1209	Davis, Richard, to 5950 Southwest 104th Street, Miami, Fla. 33156
1252	Firby, Charles G., to P. O. Box 208, Southfield, Mich. 48075
1112	Hatton, William H., to Box 74, Salina Station, Syracuse, N. Y. 13208
1270	Hunter, Dr. Douglas D., add M1P-2V1
1271	Kapp, John T., to P. O. Box 174, Sharon Hill, Pa. 19079
1244	Wenger, Kenneth, to 1 Horizon Road, Fort Lee, N. J. 07024
1215	Warm, Harvey R., to 301 East 47th Street, New York, N. Y. 10017
1009	Deutch, Nathan H., to 336 Plandome Road, Manhasset, N. Y. 11040
1259	Warren, Dr. Daniel C., to 824th Artillery Road, Fort Leavenworth, Kansas 66027
1178	Torres, Dr. David, to 1216 University Ave. Apt. 1, Morgantown, Va. 26505
1212	Warm, Lynne, to 40 East 88th Street, New York, N. Y. 10028
682	Caposella, Fred L., to 1003 Reposo Ave., Boynton Beach, Fla. 33435
1093	Lozowick, Lee, to 1012 Tabor Road, Morris Plains, N. J. 07950
1236	Parcell, John C., to Tower Stamp & Coin Exchange, 1 Lincoln First Square, Rochester, N. Y. 14604

Deceased

829	Alten, George	909	Silverman, Myron E.
1086	Cilley, Donald L.	222	Velek, John
559	Eirich, Miss Constance		

Resigned

1143	Denson, Eugene	1234	Thorsell, Carl. W.
914	Feldman, Aaron	999	Vooy's, Daniel

Dropped From The Rolls

1226	Adams, Ben R.	1258	Haug, Henry
1264	Bish, William K.	1267	Weischedel, Ron.
1251	Cunningham, C. L. II		

Enumeration of Membership

Members reported in JOURNAL No. 119	327
Gains	9
Losses	14
Net membership in this JOURNAL No. 120	322
Applications Received	15
Non-Member Subscribers	30

HJMR Begins Reprinting of Robson Lowe Encyclopedias

The wonders of the offset printing process have made available a new version of Robson Lowe's *Encyclopedia of British Empire Stamps, Vol. I (Great Britain and the Empire in Europe)*. The original work, out of print for many years, has been bringing high prices at auction. Now the reprint brings the wealth of information within the average man's reach.

The reprint is produced in the size and format of HJMR-Billig Philatelic Handbooks, and is indeed styled as Billig Vols. 34 and 35. It includes, in addition to a complete reproduction of the material in the original, 100 supplements which appeared over a period of years in Lowe's magazine, *The Philatelist*.

Of course, the type and illustrations are not as crisp as in the originals, a fact of life with the offset process. But essay-proof specialists can overlook this slight defect for the usefulness of the information on such subjects as the 1839 Treasury competition for the Penny Black and later postal stationery essays. There is no attempt to list all essays and proofs in the style of the Brazer catalogs, but occasional notes and illustrations are scattered throughout the sections for the various issues.

Vol. I also covers handstruck and adhesive postage stamps of Great Britain and its postal stationery; cancellations of the British Post Office; locals and stamps for special services; other postal history subjects; stamps of the British Empire in Europe, ex-British possessions, British consular and other post offices in Europe. In general, much information has been added regarding varieties, specimens and quantities issued.

The Vols. 34 and 35 of the HJMR-Billig Handbook Series which comprise the full Volume I of the Robson Lowe Encyclopedia are priced at \$7.50 each volume and are available from HJMR Co., P. O. Box 308, North Miami, Florida 33161 or from Robson Lowe Ltd., 50 Pall Mall, London SW-Y 5JZ, England.

An unusual group of U. S. 20th century die proofs will be sold on behalf of the Philatelic Foundation by Greg Manning Auctions, Inc. 76 South Orange Ave., South Orange, NJ 07079 at the Waldorf-Astoria Hotel in New York on Nov. 28, 1973. It includes a virtually complete set of all commemorative designs of the period. Also offered is a section of large and small die proofs of the Philippines.

Robson Lowe Ltd. Explains**V.A.T. AND THE OVERSEAS
PHILATELIST****(The Value-Added Tax)****SELLERS**

When selling, this tax does not affect the vendor.

BUT when sending in property for sale our V.A.T. registered number must be quoted on the outside of the package.

IF SENT BY POST then address the parcel

Robson Lowe Ltd. (V.A.T. 239 4486 31)
50 Pall Mall
London, SW1 Y 5JZ.

IF SENT BY AIR FREIGHT then address the package

ARBUCKLE, SMITH & CO. LTD.,
ASCO HOUSE, 12 ASCOT ROAD,
CLOCKHOUSE LANE, BEDFONT,
FELTHAM, MIDDLESEX, U.K.
A/C ROBSON LOWE LTD. (V.A.T. 239
4486 31).

BUYERS

When buying, this tax does not affect the buyer providing the auctioneers post the purchase to an overseas address.

If the buyer attends the sale personally and wishes to take his purchases with him, V.A.T. at 10% is charged. He then obtains the appropriate form from us, presents it to the U.K. Customs Officer at his Port of Embarkation and returns the stamped form to our offices. On receipt, the V.A.T. can be reclaimed by us and will then be credited to the buyer's account.

Clients from E.E.C. Member Countries will have to present the form for counter-signature at the port of entry into their country of residence in order to be able to claim refund of British V.A.T.

The July, 1973 issue of *The London Philatelist* carries the first installment of an important study by Marcus Samuel on "British Colonial De La Rue Imperforate Stamps and Plate Proofs." The object is to clarify the terminology applied to the "imprimatus" and the so-called "colour trials" of the George V stamps. Again, the gaping differences between American and British terminology becomes apparent, with no immediate solution at hand.

The Essay-Proof Society Publications Available

The Essays and Proofs of British North America

204 pages bound in a hard cover
Over 5,000 different priced listings
370 illustrations of essays and
progressive die proofs

Price \$15.00 postpaid

Available from:

KENNETH MINUSE

1236 Grand Concourse
New York, N. Y. 10456

Back Issues of

The Essay-Proof Journal

are also available and sold by Mr. Minuse. Send your want list to him for information about availability and price.

WANTED TO BUY

Proof bank notes — books — Engravings — vignettes of any bank note company.

Bureau of engraving books, vignettes etc.

Counterfeit detectors — Heath, Ormsby, etc.

Documents pertaining to banknote companies, engravers, etc.

Please forward your material, together with price.

If accepted we will promptly air mail check.

James Incorporated

P. O. Box 18088, Louisville, Ky. 40218

Telephone 502-459-8774

Rare Proofs

- #40LITC5 (3c City Despatch Post) Reprints from Original Die on Colored Papers, Set of 4, Rare\$750
- #13P1 (10c 1851, Ty 1) Large Die Proof, Superb, Very Rare\$650
- #129, 120-22aP4 (15c to 90c 1869's) INVERTED CENTER Card Proofs, V.F. to Superb, Striking Set of 4, Cat. \$2,800++ \$2,900
- #123-32 TC4 (1c to 90c 1869's) ATLANTA TRIAL COLOR PROOFS Complete Set of All Colors, Superb (Seldom Found Cut Thusly), Cat. \$7,305++\$6,850
- #247, 250, 253-63P1 (1c to \$5.00 1894's) LARGE DIE Proofs 6"x8" #247 Number of Toned Spots, #259 Minor Spots, Rest Immaculate, Cat. \$562+ \$485
- #285-93P1 (1c to \$2.00 Omaha's) LARGE DIES, 7"x5" V.F. to Superb. RARE, Cat. \$1.625+\$1,350
- #331-42P2 (1c to \$1.00 1908's) SMALL DIES, Extremely Fine, Very Rare, Cat. \$2,400++\$2,000
- #367P2a (2c LINCOLN) Pan-Pacific Small Die, Superb, Very Rare; Only 3 to 5 Exist, Cat. \$550++\$650
- #537P2 (3c VICTORY) SMALL DIE, V.F. to Superb, Only 3 Believed to Exist, Ex-Pres. Roosevelt Coll., Cat. \$475++ \$550
- #CL1TC5 (5c "BUFFALO" BALLOON) BLACK Trial Color Proof on Stamp Paper, Superb, Very Rare, Only 2 Believed Known\$2,500

WHAT ELSE DO YOU NEED IN U.S.
PROOFS OR ESSAYS?

Satisfaction or Immediate Refund
Gladly Sent on Approval with References
Installment Payment Terms If Desired

(No Interest or Carrying Charges)

JACK E. MOLESWORTH, INC.

APS
SPA
CSA

88 BEACON STREET
BOSTON, MASS. 02108
Phone (617) 523-2522



A Treat For Christmas

A subscription to the R.L. Auction Catalogues

Specialised sales are regularly held in London with fine essays, proofs and similar items. Monthly sales held in Bournemouth often include related material. Cards detailing the contents of sales and cost of subscriptions will be sent gladly on request.

An order for our periodicals

"The Philatelist" monthly and "The Philatelic Journal of Great Britain" quarterly, are luxury specialist productions for the connoisseur. Ask for specimen copies and subscription details.

Fine books

A comprehensive book-list gives details of our many informative and attractive works for postal historians and philatelists: the latest addition is Volume V of the R. L. Encyclopaedia, covering in seven hundred pages all aspects of North American philately and postal history.

PRICE £15.

ROBSON LOWE LTD.

50 PALL MALL

LONDON SW1 Y 5 JZ

ENGLAND

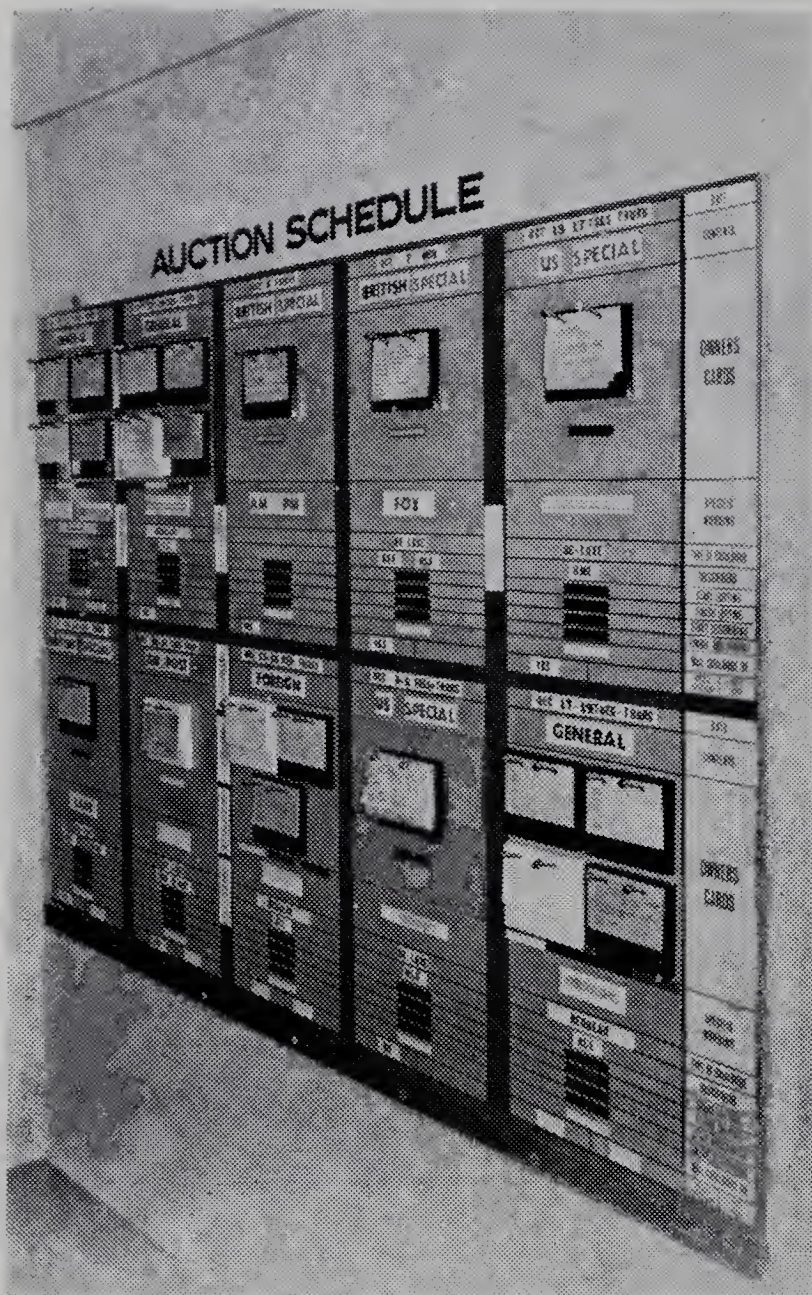


Cables: "Stamps London S.W.1."

Telex: 915 410

V.A.T. No. 239/4486/31

Collectors sending property for sale can avoid British Value Added Tax by including the V.A.T. number 239/4486/31 after our name on the outside of the package. If sending by freight (air or surface) please secure the appropriate labels from us before sending.



YOU'RE ON THE BIG BOARD AT HARMERS

Sell through Harmers and get

*Concise and Experienced Auction
Programming,*

*with full consideration to timing,
competitive auctions and philatelic
attractions.*

*Professionally Produced Auction
Catalogues,*

*Liberally illustrated: produced by
the Publicity Department of
Harmers.*

An International Clientele,

*based on the three mailing lists of
H. R. Harmer, Inc., (New York),
H. R. Harmer Ltd. (London) and
H. R. Harmer Australia Pty., Ltd.
(Sydney, Australia), brought to-
gether over decades of service and
satisfaction.*

Extensive World-Wide Advertising,

*generous at all times. directed to areas of particular interest relative to the auction's
contents.*

Top Specialist Describers,

with some 200 years of professional philately between them.

Full Insurance at all Times,

including transit insurance and "on premises" coverage.

Free Appraisals to Vendors,

not wishful thinking, but factual.

Guaranteed Minimum Realizations,

based on appraisal figures (for a small additional charge).

Advance Payments on Request,

up to 60%, based on appraisal.

Prompt Settlements,

five weeks after the auction.

And All These At The Normal Recognized Commission Rates!

We have an excellent descriptive booklet "Modern Methods of Philatelic Selling" which we
will be happy to send gratis.

H. R. HARMER, INC.

The International Stamp Auctioneers

6 WEST 48th STREET, NEW YORK, N.Y. 10036

Telephone: (212) 757-4460 (3 lines)

Cable: Harmersale, New York